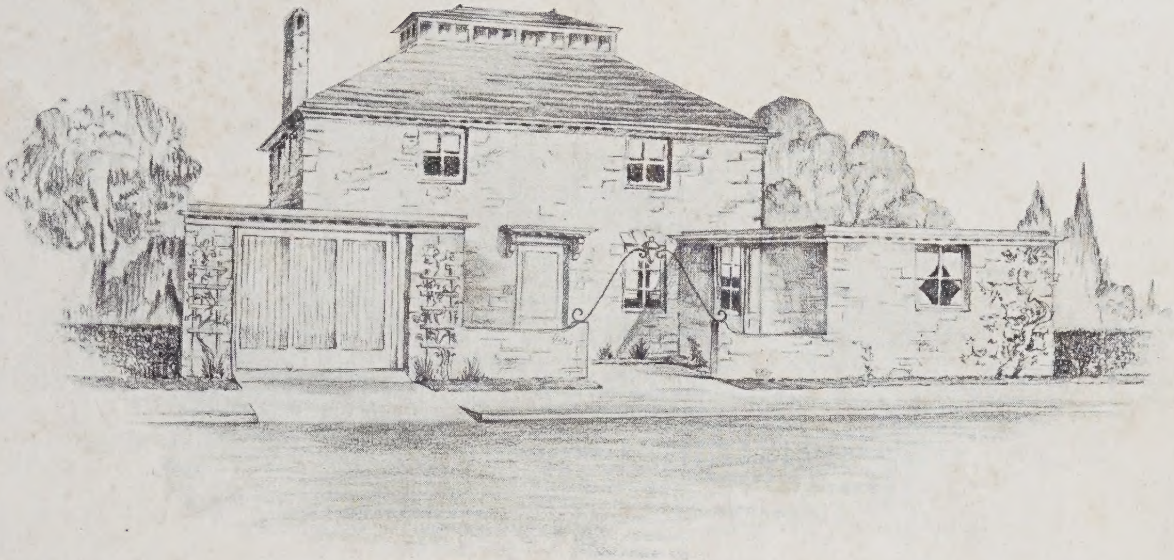

# New Garden Homes

Designed by Ernest Flagg

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# Something New

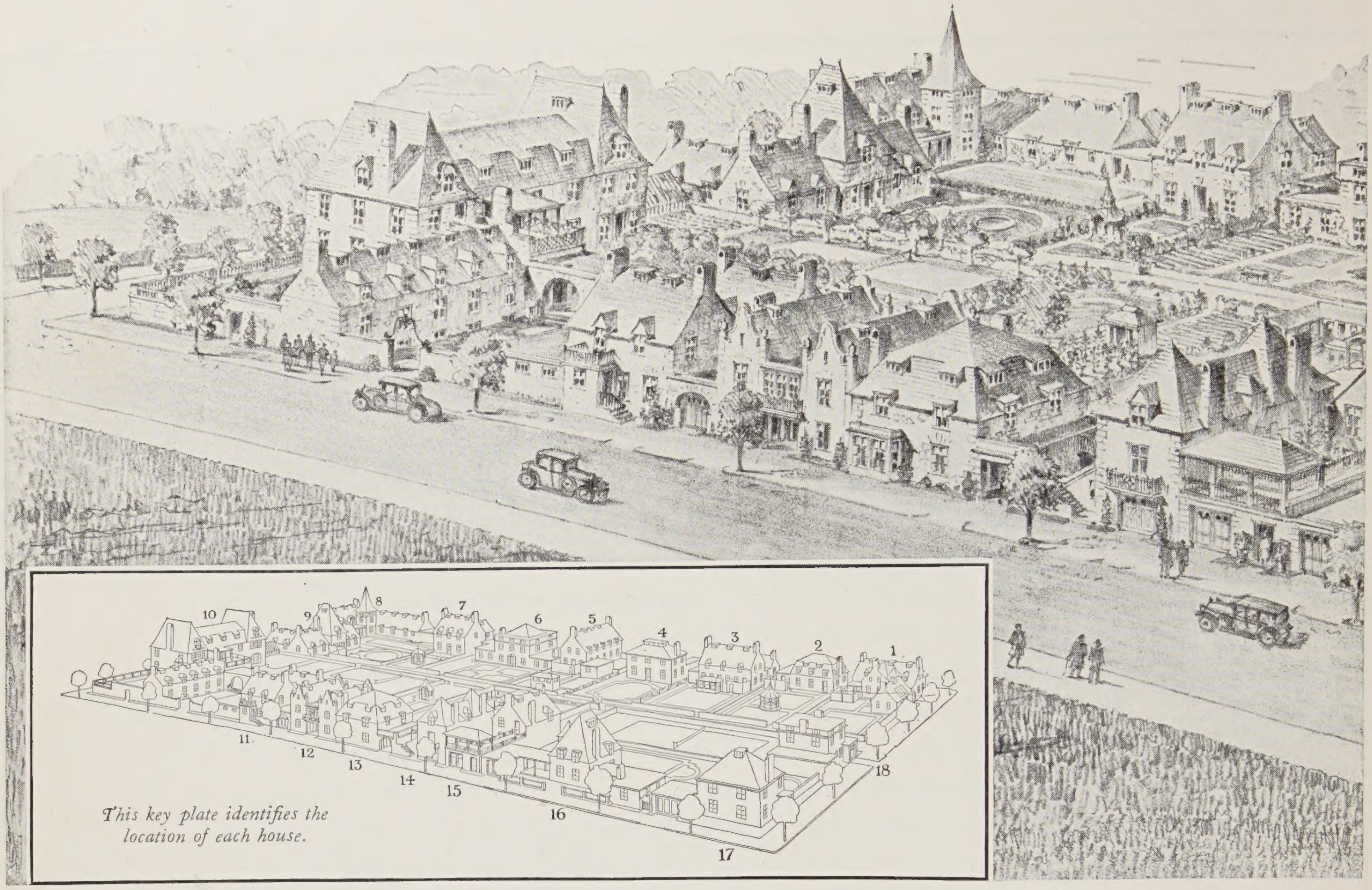
Mr. Chesla C. Sherlock, associate editor of the LADIES' HOME JOURNAL, is responsible for the very appropriate name, "Garden Homes," which we have applied to these houses designed by Ernest Flagg and published recently in the Journal.

Garden homes! In a day of teeming streets, of dust and gasoline filled air, of the honk of hurrying motor cars and the rumble of heavy trucks, what a picture of peace at home the very name connotes.

To live amid colorful blossoms of our own growing. To sit of summer evenings in the seclusion of our own domain, large or small, with no street lights to glare at us, no motor horns to blare at us, no dust to breathe. To look out in midwinter on our own clean snow instead of the slush and dirt of the street.

Garden homes! You have but to look at the plans in this booklet, to consider the placement of the houses on their lots—so sensible in view of modern conditions in city or suburb—to wonder, as I have myself, that we have been so long in finding this new idea to fill life and living with renewed pleasures of home.

Loring A Schuler


This key plate identifies the location of each house.

# The Journal's New Garden Homes

IT IS with a great deal of pleasure that the LADIES' HOME JOURNAL presents these pages to its readers. They suggest the first distinct improvement in small-house design, in keeping with the changing demands of this generation, that has been presented to American homemakers since the LADIES' HOME JOURNAL first aroused interest in small-house architecture.

What are the new needs of homemakers today?

First of all, more comfort and convenience in the arrangement of the house itself. Second, greater attractiveness in its surroundings. And, third, at no increased cost.

Present-day house design is a great improvement over that of other days. It has changed because of changing demands and needs. There is much in it to applaud, but it can be made to serve the new needs of the times more pointedly.

As an example, present-day houses are planned with the living quarters to the front, overlooking the street. The portions of the house the family uses the most are nearest the noise and confusion, the dust and dirt, resulting from continuous traffic and travel. This is a disadvantage that has long been recognized, and most families today prefer to find a location for their homes on other than main arteries of travel. Hence the desire to locate on "quiet side streets." But even quiet streets have their proportion of noisy, dusty traffic, and what once were quiet streets often become before long carriers of heavy traffic.

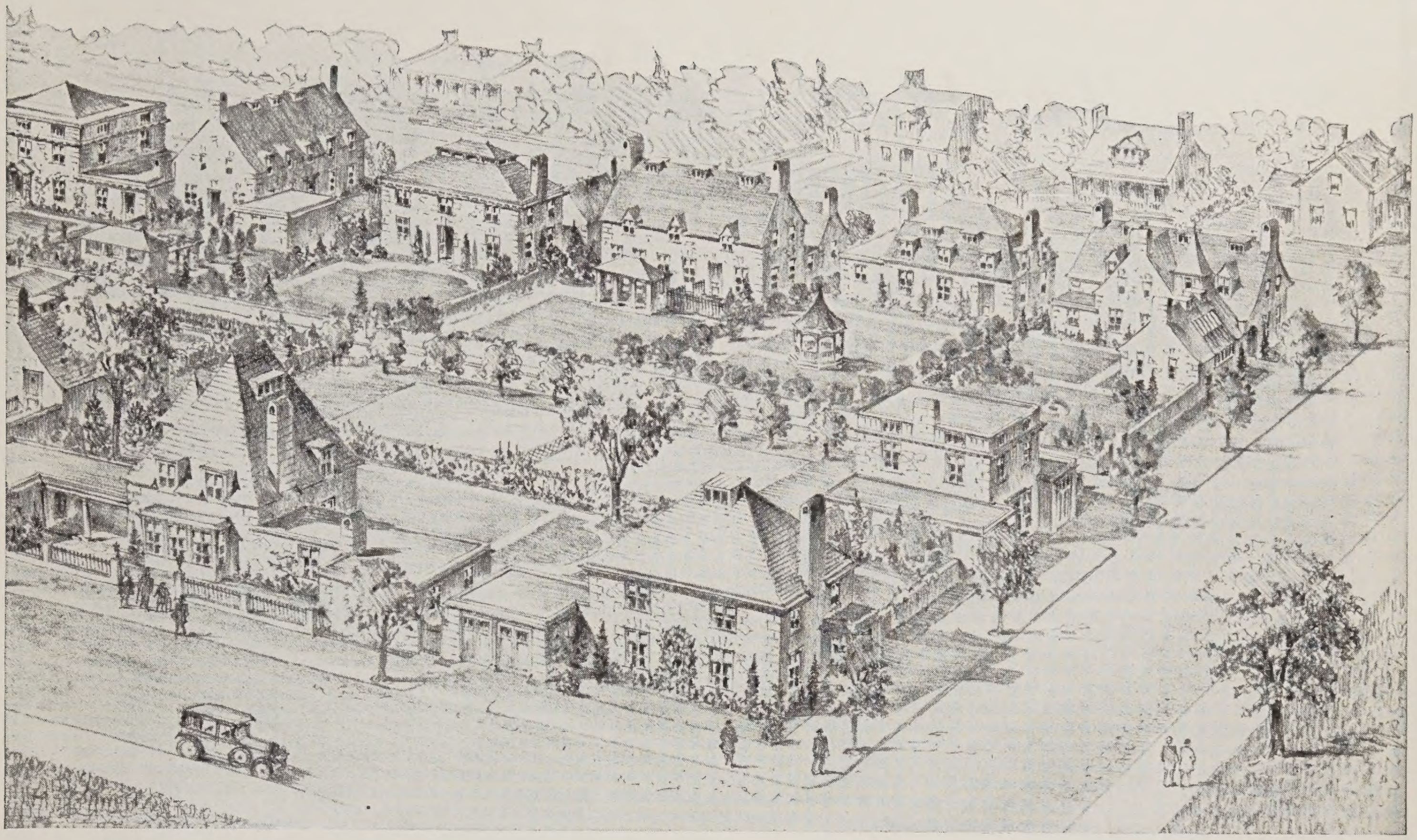
If privacy is to be had at all, the family must remain within doors even when all outdoors beckons. For we have put our porches and open terraces naturally nearest the living quarters, and they face the street. If the family wishes to be out-of-doors in favorable weather it is on parade to all passers-by; it is in the midst of noise, confusion and dust. If it seeks a retreat in the rear of the house, there is no place to sit down. Chairs and benches must be dragged out, soon to be dragged back again. Someone wonders why the porch or terrace wasn't placed where it might be used, and mother is heard to point out that the front porch catches all the dust in the neighborhood and keeps her busy keeping it clean.

With living quarters to the front, we have naturally continued to design our houses with the service quarters and delivery entrances to the rear. This is a survival of the day when the alley was an American institution in residential districts, and deliveries could be made through it.

But the alley has passed out of fashion in most new residential districts in our cities, and it is practically unknown in most suburban sections. This means that all supplies, fuel and other necessities are delivered from the front. The grocery boy drives into the driveway or is forced to walk around the house to the rear; fuel trucks likewise interfere with the privacy of the family by driving right in and sometimes all over the lawn or garden.

We have, for the most part, continued the driveway, necessitated by this wasteful disposition of the service quarters on to the rear of the lot and there we have placed the garage. The driveway cuts up the lawn and garden area and is always a problem in landscaping the grounds on the small lot. Furthermore, it has been expensive to lay properly and keep in condition, and often is an eyesore.

We not only demand the utmost in comfort and convenience these days, but we want our homes to have attractive surroundings. Indeed, one of the real reasons for living in a detached house is the desire to have a lawn and a garden. Lawns and gardens are the setting to that jewel, the home. They are the



framework that gives it real beauty; they make our dream picture of home complete. For we cannot dream of home without seeing in the picture a vine over the door, a rose spilling over the fence, or stepping-stones gleaming in the greensward.

And yet we put our houses down in the middle of the lot and cut our lawn and garden area in two. The back yard is so meager that there is little we can do with it, for its very size and shape restrict greatly our freedom of action. The front yard does the family little good, for no one can really garden there. It becomes lawn and foundation planting and every time we pass it we look wistfully at the unnecessary space it usurps.

Suppose all these disadvantages in arrangement could be corrected. "But how much would it cost?" is the next thought that crowds in. Of course, it is more sensible, more in keeping with the desires of the times, to correct them; but can we afford it?

The JOURNAL presents at the top of these pages eighteen houses designed by Ernest Flagg, eminent New York architect, who designed the Singer Building in New York, the Corcoran Art Gallery in Washington, D. C., the chapel at the U. S. Naval Academy, Annapolis, Maryland, and many other buildings.

They have been arranged by Mr. Flagg on a city or suburban square to prove to you that the objections of present-day house design, and present-day placement of houses on city and suburban lots, can be corrected *and at no increase in cost!* In most instances saving can be realized in construction cost because of the elimination of unnecessary driveways, sidewalks, unused porches, unnecessary extensions of sewers, water pipes, and the like.

It will be noted that the house and the garage are used for the purpose of screening the grounds from the public. Most houses are placed near or on the sidewalk line in order to gain as much as possible for proper lawn and garden development. Living quarters are to the rear, away from street noises and dust, and overlook the lawn and garden.

Service quarters and delivery entrances are to the front, where they should be—nearest the sole remaining accessible approach. Fuel deliveries are made directly from the street or in the garage itself.

Six of the houses are designed for lots 50 feet by 150 feet; one, 75 feet by 150 feet; one, 25 feet by 150 feet; two, 75 feet by 100 feet; one, 140 feet by 150 feet; one, 40 feet by 100 feet; two, 40 feet by 150 feet; one, 30 feet by 150 feet; one, 50 feet by 100 feet; one, 20 feet by 150 feet and one, 100 feet by 100 feet. Some allow a small strip for foundation planting between sidewalk and house where this is desired. Some have small entrance courts, providing ample planting area, but at the same time incur none of the wastefulness of space found in the usual front yard of today. Still others have entrance courts after the European manner, with garage to the rear of the court.

A glance at the complete plan will indicate that the area to the rear of the houses is, in fact, one vast attractive park in which we find gardens of all kinds, swimming pools, lily pools, tennis courts, summerhouses, pergolas and cozy little retreats. Every type of gardening and every feature of landscape architecture feasible for small city or suburban places have been incorporated somewhere.

It is recognized that in many cities existing restrictions require the placement of the house a required number of feet from the street line. Can anyone think of a good reason why these restrictions should longer be imposed upon home builders? In newer suburban developments, there is of course no valid reason why these restrictions should be imposed.

Most of the houses are planned to fit the definite needs of suburban readers of the JOURNAL. Some are planned for the definite use of resident physicians, dentists and others who prefer to maintain an office in connection with the home. One house is planned with a studio in connection for use of an artist, resident photographer or music teacher; a greenhouse might be used in place of the studio by garden lovers.

These houses suggest a distinct step in the improvement of American home life. They meet the changing needs of the times in a new, sensible and economical manner.

# *The Placement of Houses*

### *By* ERNEST FLAGG

IN THIS country there is a very general belief that houses should be set back from the road and that best results may be had in that way. Sometimes the house must be set back from the road and sometimes from both road and lot lines, so that on small plots there is often a mere scrap on which to build.

There are many factors to be considered, the chief one, generally speaking, being the size of the plot. If it is sufficiently large the house might very properly be set back. One sees delightful examples of this treatment in many old New England villages. On the other hand, if the plot is small, the setting back of the house has serious disadvantages. It removes any chance for a garden, whereas if placed on or near the street a useful garden may often be had on even a very small plot.

It appears therefore that if the plot be small, the logical arrangement is to use the house as a screen and have a garden, with that privacy which a livable garden should have, back of it.

There is nothing new about this arrangement. It has been in use from time immemorial and its charm is demonstrated in thousands of English and other European villages. It was common here in Colonial times, as may still be seen in many places such as the older parts of Salem, Mass., and Newport, R. I.

It is manifestly true that the larger the plot the more reason there is for setting the house back, and the smaller the plot the more reason for setting it forward. Formerly the common American ideal of out-of-door home life was to sit on a porch in full view of all who pass, but since the advent of the motor car most of the sitting has been done in it.

There has been an enormous increase of undigested wealth here during the present century, the effect of which in time will more and more be felt. Taste will move toward greater refinement of life and more aristocratic ideals, and even those who do not have wealth will be influenced by fashion. Already there are evidences that such a change is in progress. The porch facing the road on which the father was wont to sit in his rocking chair and shirt sleeves is not so popular with the son. Porches are being inclosed and converted into what are called sun parlors and all new houses must be so equipped.

Before long it will perhaps be perceived that it is not necessary to darken the living room by the sun parlor, but that the living room itself may be converted into one by simply increasing window area.

The next logical step should be to the garden, but before that can happen it must be learned how gardens may be had and restrictions against them (which is what the compulsory setback in most cases amounts to) removed.

One of the objects of this booklet is to further such a step.

The advantages of out-of-door home life are not understood here as in many parts of Europe, notably in France. It is experience with which our people for the most part are entirely unacquainted and which it behooves them to investigate. In France out-of-door home life is a very distinctive feature. The garden side of the house is *la coté intime*. The name is very significant—the intimate side, the side for family life, and a very delightful life it may be made.

Of course it is a very delightful thing to have the public way bordered by verdure, but that may be had in a less drastic manner. A very little strip of cultivatable land between house and sidewalk where grass, shrubs and vines may be planted is all that is needed and calls for slight sacrifice of space on the garden side of the house. Moreover, this may be supplemented in many cases by forecourts, separated from the roadway by vine-clad walls, hedges or palings, of which the passer may obtain delightful glimpses.

A survey made by the LADIES' HOME JOURNAL shows that the average size of the American suburban house plot is fifty by a hundred and fifty feet. If the truth of what has been said is admitted and all plots were of this size, then it would appear that on all of them the house should be placed on or very near the road if sufficient space is to be had for a garden, but all plots are not of this size or shape, it being simply the average. They vary indefinitely both in shape and size.

One object of the present undertaking is to illustrate as far as possible the many advantages which may be had from a more reasonable placement of houses, and to do so to best advantage we have tried to introduce a variety of common conditions. The houses occupy a complete block 450 feet one way by 300 the other, plus a service alley on longitudinal axis. The alley is the only communistic element, for it is believed the simpler the arrangement the better. Features such as community playgrounds, garages, and the like, though excellent in theory, do not always work well in practice. The best place for the child to play is on the home plot, the best place for the garage is attached to the house, and the best policy for the individual householder is to avoid entangling alliances with his neighbors and responsibility for the upkeep of places outside his own premises. The block we have taken will, as far as possible, be made to serve as an object lesson. It is intended to show both how attractive street fronts may be made under the method advocated and how much of use, beauty, pleasure and convenience may be had from the gardens of which the method permits.

The block is divided into eighteen plots, whose average size is fifty by one hundred and fifty feet, thus corresponding to the average for the whole country. About half are exactly the average dimensions and the others vary in width from twenty feet up.

The houses themselves have been designed to comply with as great a variety of standard living requirements as possible, and each one fitted to a certain class of common needs.

## *House No. 1. Plot 50 feet x 100 feet. Cost, about $14,000*

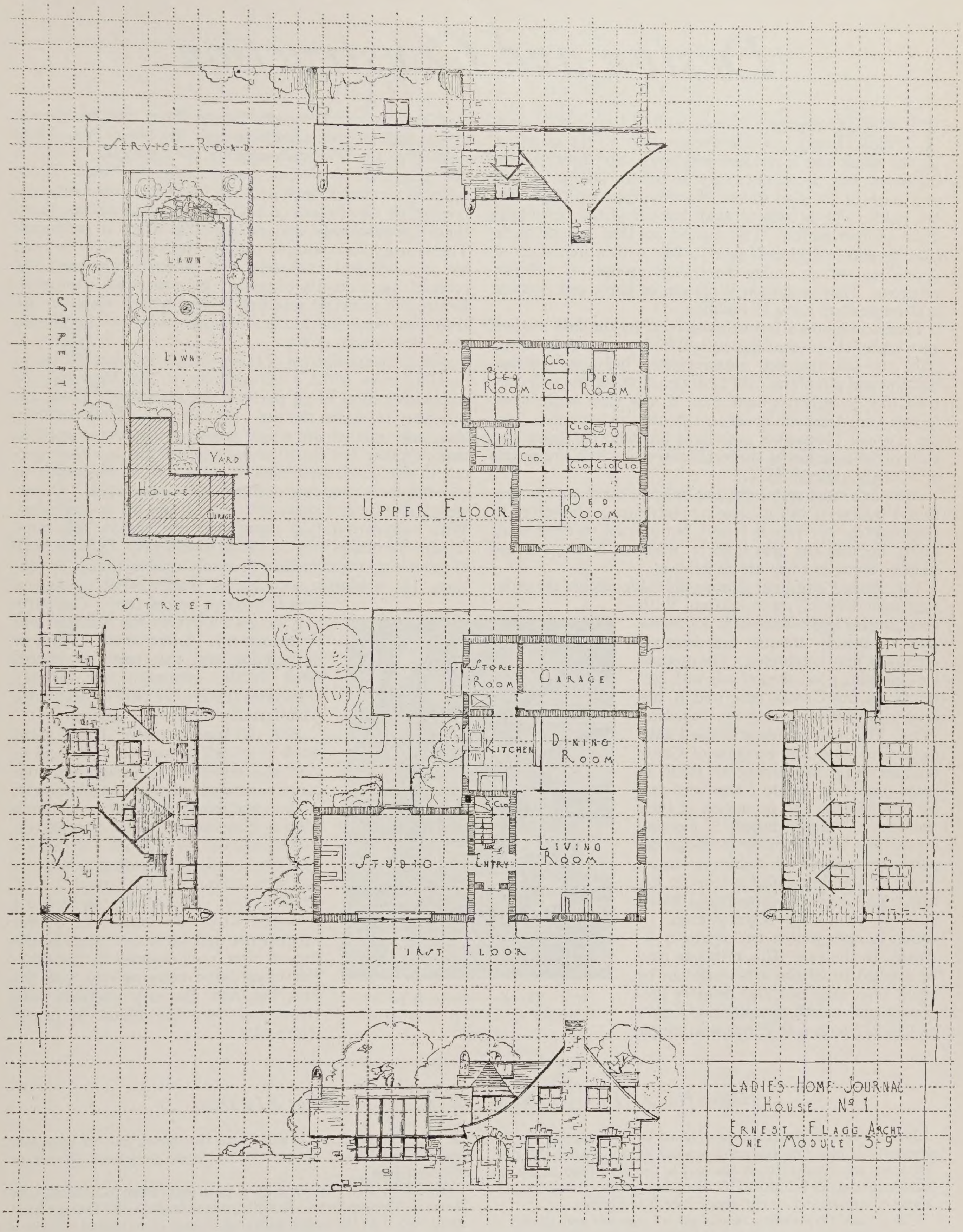
This corner house is intended to meet the wants of a large class of professional people—artists, musicians, or photographers, who want a large well-lighted room attached to the house, but which can be entered from outside without passing through it.

The room can be entered either from the entry of the house or from the recessed porch, if it may be so called, which shelters the main doorway. The entrance to the studio is in the side of this recess. The gable and opposite the entrance has a so-called Flagg fireplace of the type shown in Fig. 1. There is a closet which might contain a sink or wash basin if desired, it being conveniently disposed as to the kitchen plumbing. On the south side is a glazed door to the garden. Returning to the main entrance we give in Fig. 3 an illustration of the type proposed. Directly opposite are the stairs to second floor. Beyond it is the dining room, communicating directly with the kitchen. Opening from the kitchen is the storeroom back of the garage. The house has no cellar. Entrance to the garage from the house is indicated as through the storeroom, but a door from dining room might be preferred.

The whole ground floor of this house, and indeed of all the others where there is no cellar, is to be covered with linoleum cemented to the damp-proofed concrete slab on which the house stands.

On the upper floor are three bedrooms with a liberal supply of closets.

The garden is laid out in a single panel of lawn surrounded by a walk and border for flowers.



***Standard Details for House No. 1*** *(Commencing on page 39) No. 4, 6A, 7, 43, 45, 48, 3, 9, 11, 12, 14, 15, 17, 18, 19, 20, 23, 30, 31, 32, 34, 35, 36, 38, 38A, 42 and 50*

# *Design and Construction*

IT WOULD require a volume such as the writer's book "Small Houses" to describe properly all the novelties by which cost is reduced and design and construction improved, but the subject may be treated here in outline and many of the more salient features explained. Whether the reader will be able to avail himself of the benefits is quite another matter. The chances are that as soon as he tries he will find himself face to face with a mountain of opposition, which, unless he travels around it, will bar progress. That mountain is custom or habit and nothing is stronger than habit in building.

If one compares a frame house built by the first settlers with one of the present day he will find no change in essentials, the only marked improvements being in heating, lighting and plumbing. As to design, I think few will contend that it is better now than it was then when most houses were designed by carpenters and housewrights, who did not call themselves architects but who did know the style of the time just as the intelligent seamstress knows the style of the time in dress.

Although most architects and builders condemn the system, I believe it will in time revolutionize architecture in this country, not only in houses but in constructions of all kinds, because the principles on which it is founded are sound. Some of them are as follows:

1ST. Beauty is of great commercial value and beauty in design depends chiefly on proportion. With good proportions ornament is not necessary to beauty though well-designed ornament may heighten it. The method for obtaining good proportions with certainty as the Greeks practiced it has been a lost art for nearly two thousand years. This very simple principle I have discovered from the remains of Greek temples using measurements made in most cases long before I was born and by persons who had no notion of their significance. The principle is founded on the fact that harmony in design depends on measure as it does in music. Thus all simple regular geometric figures have agreeable proportions which are lost by a very slight change. A square or cube a little out of true is offensive to the eye. This principle may be applied to all the arts of design by using what may be called primary proportions for length, breadth and height as 1 to 2, 2 to 3, 5 to 7, ratios so simple that the eye unconsciously grasps them, just as the ear grasps harmony of sounds though the hearer may know nothing of the principles used by the composer, or as the eye grasps harmony of movement, as in the dance. If the ratios are complex, such as 13 to 16, or any other ratio expressed by two figures on each side, the eye cannot grasp them unconsciously and no pleasing effect is produced. The principle is so simple that its rudiments may be used by an intelligent craftsman and when rightly used the product has a quality of beauty not otherwise attainable. Before the principle was lost it was in such common use that even pots and kitchen utensils made by the Greeks were often works of art.

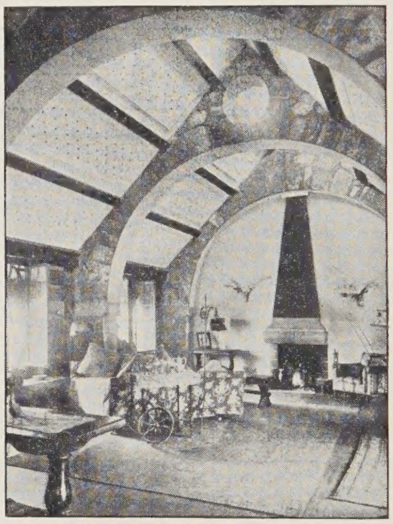


*Fig. 1—The space between the purlins is paneled by moldings nailed to the plaster.*

2ND. The application of this principle requires the use of building units, which I call modules, so that there may be commensuration in all parts of the structure. These are necessary to obtain the exact desired proportions but they also have another use which greatly reduces cost both in making plans and constructing the building, for they permit of the standardization of parts. It is impossible to standardize in building without commensuration. Otherwise the standard parts will not fit and all is confusion. With commensuration conditions are always the same though the design may be varied indefinitely, and the work of setting up the structure becomes a mere matter of routine. The workman soon learns exactly what to do and does it without loss of time. The parts may be gotten out by the hundred and by machinery. Labor is the chief cost in building and this method reduces labor to the minimum and entirely eliminates the greater part of field work while greatly improving quality.

3RD. Its basis is truth. Every great work of art which has stood the test of time was honest in its design and construction and strictly modern when built. A time will surely come when common sense and honesty will assert themselves.

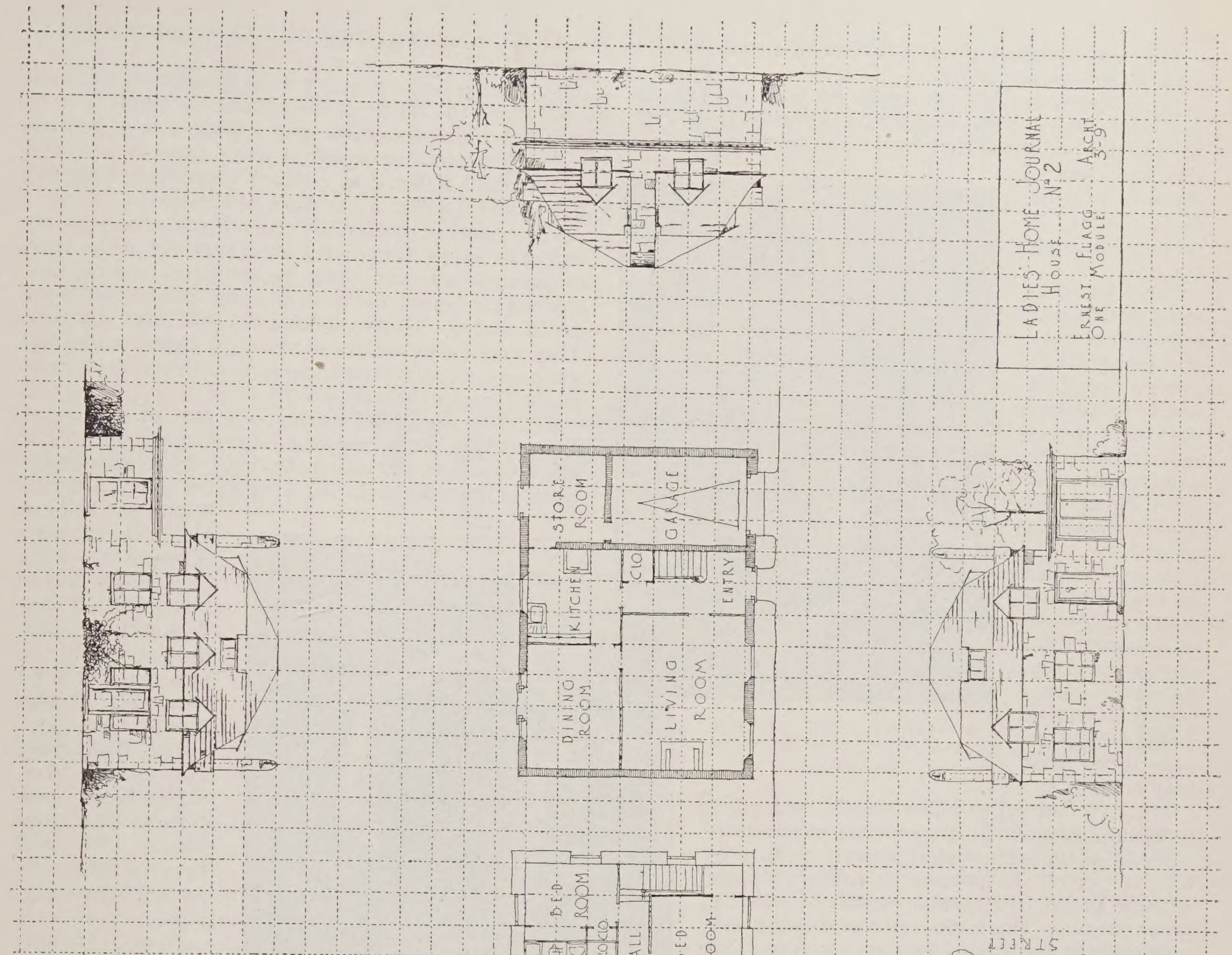
Progress will be gradual. It takes a long time to change building habits and one who attempts it has a mighty task on his hands. About forty years ago I invented what are known as duplex apartments and built two large buildings in New York planned in that way. For twenty-five years no one took the hint but now the city abounds with them and they are found in nearly every city.

## *House No. 2. Plot 50 feet x 150 feet. Cost, about $12,000*

This is a very economical type of house both because of its great simplicity of plan and the small amount of stone work required. The walls are comparatively low and so disposed that almost the maximum of space is inclosed by them, but for the garage the plan would be square and on the upper floor it is square.

The ground floor ceiling beams are all exposed and should be most carefully finished and waxed without stain, shellac, or other treatment. On the upper floor this little house has four nice bedrooms and a liberal supply of closets. Like most of the other houses it has no cellar and the heating is to be by an oil-burning heater. The garden is divided into two parts, one for lawn and one for vegetables, between which is an octagonal shelter or summerhouse.

The lawn is surrounded by a path and there is a border for flowers. Many persons, of course, might prefer a different arrangement and if so the opportunity for choice is unlimited. There is enough space for tennis court, swimming pool, fruit grove, playground, or almost any of the other features indicated for the various plots. This house is provided with an 8′ 6″ driveway at its side so it is independent of the rear alley.



*Standard Details for House No. 2 (Commencing on page 39) 6A, 7, 27, 27A, 43, 45, 48, 3, 9, 11, 12, 14, 15, 17, 18, 19, 20, 23, 30, 31, 32, 34, 35, 36, 38, 38A, 42 and 50.*

The most salient features of this method as applied to small houses are as follows:

1st. Beauty is obtained chiefly by good proportions which may be had with certainty by the methods used by the ancients and which have been a lost art for nearly two thousand years. Thus at no great cost value is given to the product.

2nd. An enormous reduction in cost both in making plans and executing work is had by standardization of parts made possible by commensuration obtained by the use of building units.

3rd. Another enormous saving is had by the use of honesty in design and construction and in escaping the cost of making things appear to be what they are not.

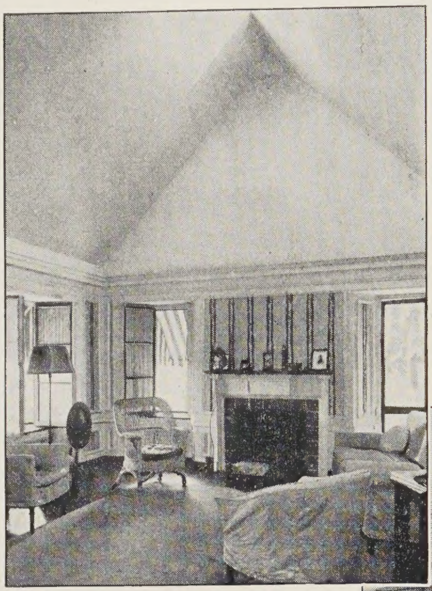


*Fig. 2—Sloped ceilings are either plastered smooth or else the purlins are exposed.*

4th. To descend to minor details, cellars are practically eliminated. They are the most expensive part of the house and, if properly made, prohibitive in cost. To damp-proof a cellar properly requires an external coating capable of resisting water pressure. This is too costly for common use, consequently practically all cellars are damp. No one would care to live in a cellar, but if the house has one that is what he does, to realize which truth one has simply to make a little smoke in a cellar or let the gas escape and see how soon the smell permeates the whole structure. If this happens to the smell it must also happen to the air.

5th. Damp-proofing against water pressure is too expensive to use, but the cost of damp-proofing against capillary attraction is trifling. If the house is built on a concrete slab, resting on the earth, whose upper surface is a few inches above grade and damp-proofed against molecular or capillary attraction by simply swabbing it with coal-tar pitch or other damp-resisting compound, its walls will dry out and remain dry. Otherwise they will always be damp.

6th. By the use of masonry walls of sufficient thickness to withstand the thrust of the rafters, tie beams may be eliminated and space in the roof added to that between walls. Therefore an excellent story may be had with walls hardly higher than ordinary foundation walls and a roof, and the cost of side walls be eliminated.

7th. Space in the slopes of roofs otherwise hot, gloomy and unfit for use, can, by the use of windows at the apex, in pairs opposite each other, be converted into the best space in the house, cool in summer and bright and cheerful in winter. These windows we call ridge dormers. They may be so contrived that rain cannot enter and when open any air in the house warmer than outside must escape through them by gravity.

Fig. 27 is from a photograph of a part of a house at Dongan Hills, S. I., showing ridge dormers open. The side wall is three feet nine inches high. Fig. 29 shows the inside of the same part. Fig. 17 is a view of another little house at Dongan Hills, the left wing of which has walls only thirty inches high. The left window, door and ridge dormer belong to the kitchen of which Fig. 28 is an interior view.

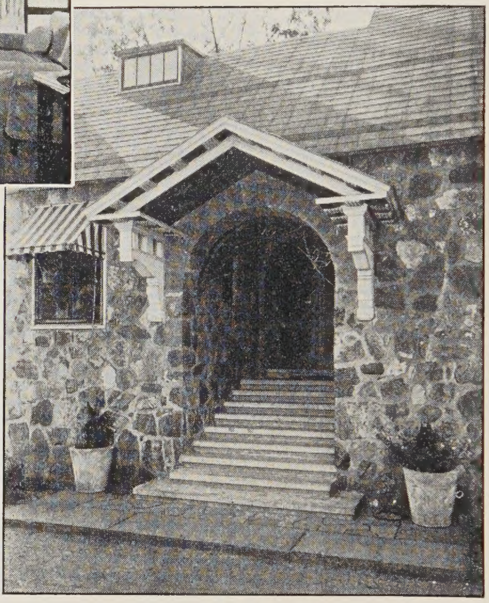


*Fig. 3—A very attractive entrance doorway.*

8th. Walls are of two kinds, viz.: Stone-faced concrete and cast stone blocks. We will briefly describe each of these methods.

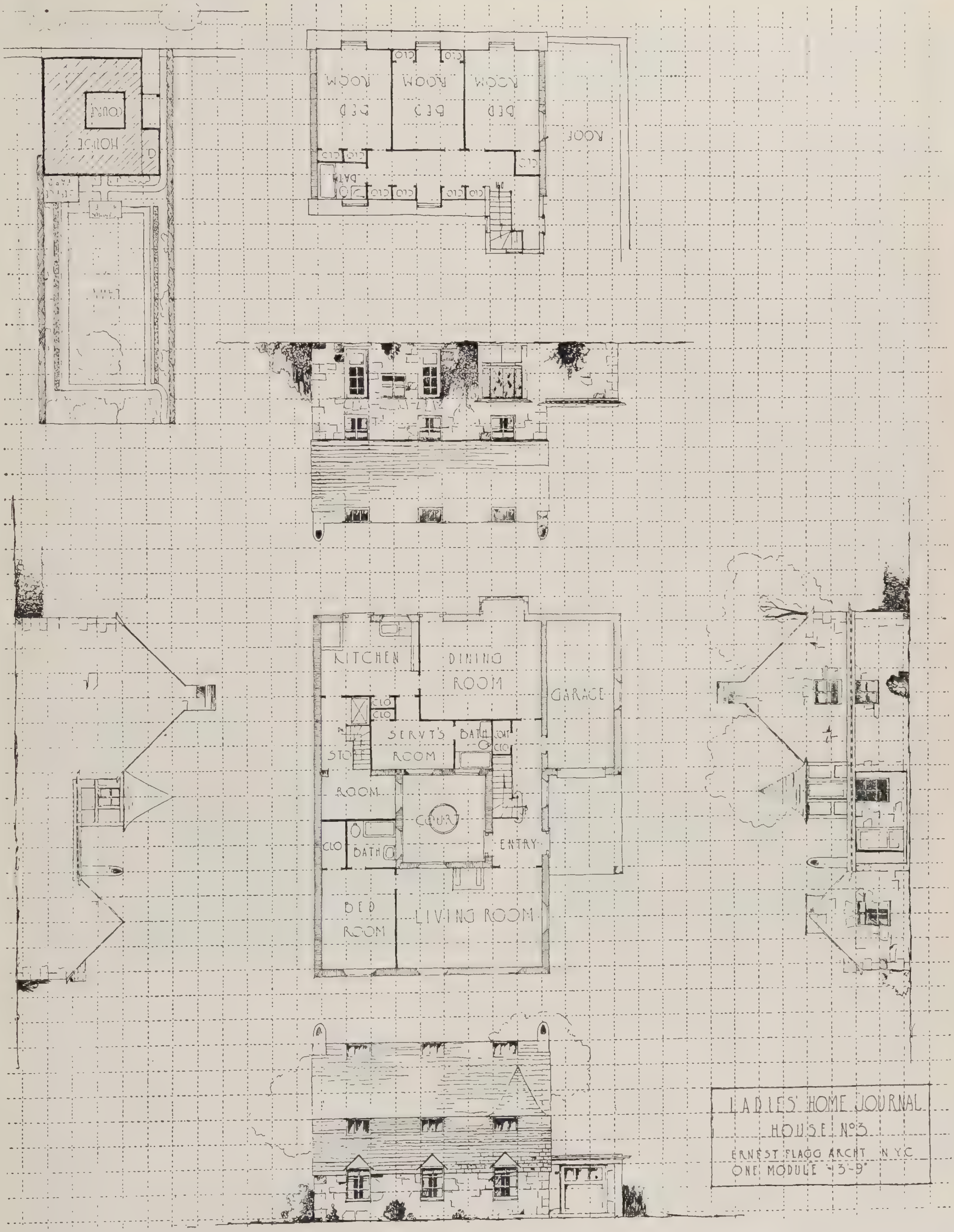
*First, Mosaic Rubble Walls.* These are very easily and quickly constructed by the use of demountable forms, consisting of uprights which are prevented from spreading under pressure of the soft concrete by tension wires and planks which do not come directly in contact with the uprights, but rest against short pieces of wood called release sticks, which, when the concrete is set, can be knocked out and planks withdrawn, so that every day they may be used at a higher level, thus

## *House No. 3. Plot 50 feet x 150 feet. Cost, about $20,000*

This house has an excellent though novel plan. It consists of two bodies of building separated by a small court and connected with each other by flat-roofed parts at either side of court. There is a porch or shelter in front of the garage, which also protects the main entrance door so that one can enter or leave the automobile under cover, which the writer knows from experience is a very desirable arrangement. The little court is capable of being made a delightful feature. It is to have a paved center and a border for plants. It would certainly require little trouble to care for this tiny plantation and the reward would be great, for it would add much of interest and beauty to the house. There is a glass door between court and living room and also between court and entry.

The living room and guest's bedroom with bath attached occupy the street front of the building. In this part the ceiling follows the slope of the roof to the ridge dormers at the apex, as customary in these houses. The part facing the garden is wider and has two stories, the lower one containing the dining room, kitchen and servants' quarters and the upper floor three bedrooms and a bath. The stairs are in a low turret above the entry. There is no cellar.

The garden is laid out in a single panel of lawn with a walk on all sides and borders for flowers, trees and shrubs, and there is a flat-roofed shelter of the type shown in Fig. 6. What pleasanter place could be devised for a mother or nurse to sit while the children play on the lawn?



*Standard Details for House No. 3 (Commencing on page 39) 6A, 7, 43, 45, 48, 3, 9, 11, 12, 14, 15, 17, 18, 19, 20, 23, 30, 31, 32, 34, 35, 36, 38, 38A, 42 and 50* needing comparatively few. See Fig. 13. The uprights stand at intervals of one module and are held rigidly in place by light frames, called alignment trusses, notched to receive the uprights. When the forms are set up properly they interlock, which proves that all dimensions are exactly as intended and consequently that all standard parts will fit. It would be hard to overestimate the value of this exactness. Because of it all parts entering into the structure, such as floor beams, window frames, door frames, and so on, can be made by the wholesale and the work of erection is very much like setting up a house of blocks. By means of the forms a kind of trough is formed, into which stones are stood with their flattest side out and concrete shoveled in behind them. (See Fig. 14.) There is no breaking of stones nor use of a trowel, and except for placing them all the work is by unskilled labor. Even the placing of the stones can be done by an intelligent laborer. It is only necessary to see that they do not get out of line when the concrete is shoveled in. When I build in this way I tell the man who places the stones that if they are all in perfect alignment when the planks are withdrawn I will give him fifty dollars, but for each stone out of alignment five dollars will be deducted. Deductions are rare. When the planks are dismounted the open joints between stones are pointed up and the wall has the appearance of mosaic, hence the name. (See Figs. 15 and 16.)

A more complete description of this way of making walls is contained in my book "Small Houses." By it labor is reduced more than half and most of it may be unskilled, but unless the plans are made to the unit the system cannot be operated. If the plans are so made, the design may be varied indefinitely as to shape or size of building, for conditions will always remain constant and the work of erection be reduced to routine. In making walls of irregular stones, the chief difficulty is always at corners where, unless the stones are cut, it is difficult to make the angle. It takes longer and costs more to make one corner than ten feet of straight wall. This difficulty is obviated by having cast stone corner blocks toothed into the plain wall surface. These blocks are laid up without mortar—simply stood on top of each other, but they have a large hole at the end so that when placed in position at the corner one can look down the hole from top to bottom. Into this cavity or well, one or more iron rods are stood and concrete poured in, which, when it sets, binds the pier together with great rigidity and strength. The beauty of this masonry when properly laid is such that it would be well worth while for a lover of stone walls to make a pilgrimage to Dongan Hills to see it. (See Fig. 17.)

*The second method* of making stone walls is by the use of cast stone blocks, such as just described, in combination with brick. The stones are cast in a form like a box without top or bottom whose sides are demountable. It is made of steel or iron perfectly true and has inside dimensions, depth and breadth fifteen inches and length twenty-two and a half inches. Although the stones required are of several different shapes and sizes, they are all made in this one box by means of wooden blocks to reduce them to required dimensions and to form the large hole above mentioned for tying the blocks with metal rods grouted in concrete as described.

Although the forms for rubble walls are more simple and efficient, both as to ease of erection and flexibility, than any other I know of, nevertheless there is a good deal of labor required to set them up. That is, and must always be, true of any forms for masonry no matter how made. It was therefore highly desirable to find a way of building walls quickly and easily without forms, and this was accomplished by the

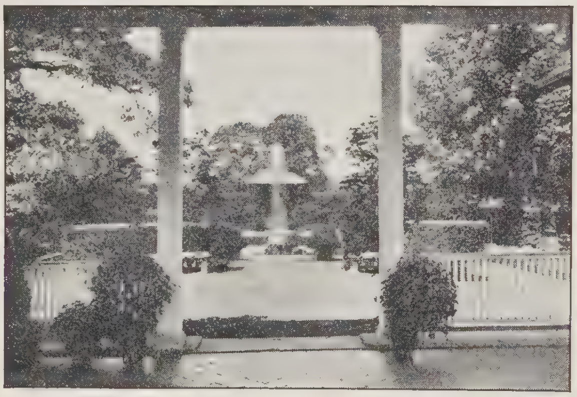


*Fig. 4—The garden is inclosed by high clipped hedges.*

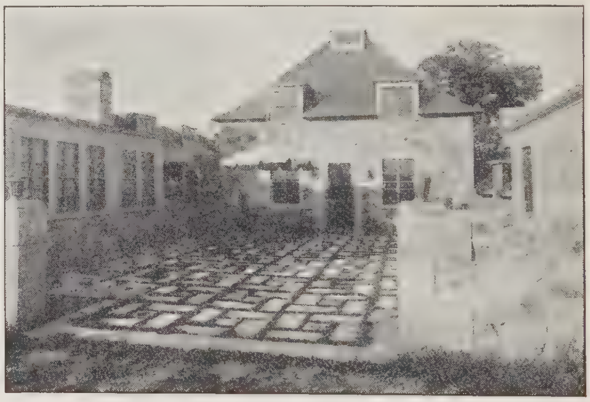


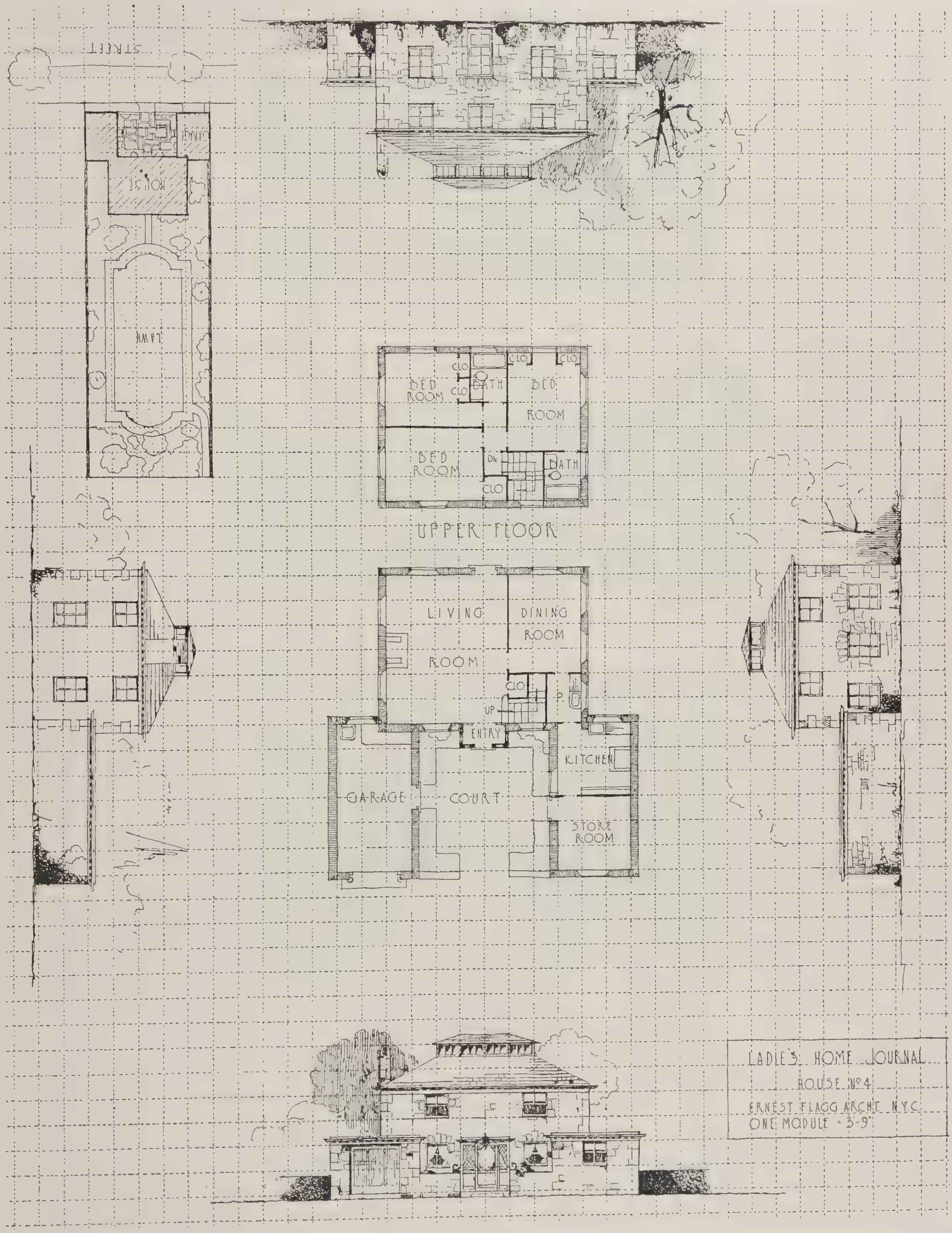
*Fig. 4-A—The court is separated from the street by a low wall.*

## *House No. 4. Plot 50 feet x 150 feet. Cost, about $13,200*

One wing at the side of the court contains the garage and the other the kitchen and storeroom, while at the back is the main body of the house facing the garden. Here then we have in miniature the most aristocratic of all house-plan types, that of the ancient nobility of France. The forecourt protects the house from intrusion, at its sides are the service dependencies. The house faces the garden and turns its back or entrance front to the street. For those who like privacy and quiet, the plan is ideal and one need not be an aristocrat to enjoy it.

The main body of the building contains on the ground floor an entry communicating with the stair shaft, the dining room with pantry between it and kitchen and living room with a book alcove and window from which the court may be seen. On the upper floor there are three bedrooms with the usual complement of closets and two bathrooms. The exterior of the house is dignified and stately as befits its plan. It is unmistakably a proper house for a gentleman.

This example presents a variation in the usual treatment of ridge dormers. There is a considerable space in the slope of the roof still further increased at center by a monitor with openings on all four sides equipped with louvers which remain open all summer and through which rain cannot enter. Thus air can circulate freely through it and hot air escape. There is intended to be a large opening into this space in the ceiling of the passage covered with a movable wooden grating so that air can freely pass up into the roof space from below. If opening is not large it will do no good.



*Standard Details for House No. 4 (Commencing on page 39) 6A, 27, 27A, 45, 48, 53, 3, 9, 11, 12, 14, 15, 17, 18, 19, 20, 23, 30, 31, 32, 34, 35, 36, 38, 38A, 42 and 50* use of the said cast stone blocks. The method is as follows: After guides have been set and foundation walls smoothed off and damp-proofed, which is generally at a level five or six inches above grade, the blocks are piled up. This is done by unskilled labor working under supervision. As the box or mold in which the stones are cast is perfectly true, they pile perfectly. They are, as we have said, simply placed one on top of another, one stack at each corner and another at each side of every door or window opening. The piles consist alternately of a long and short stone so as to be toothed into the plain wall surface between them. Each pile has a large hole from top to bottom in which one or more metal rods are stood, then the hole is grouted full of concrete. (See Fig. 18.) There are now a number of piers standing perfectly true in the line of the walls, composed alternately of long and short stones and open spaces between the piers. The work of stacking the stones proceeds easily and rapidly if the guides are true. Two laborers working under the direction of a competent superintendent can easily set up a whole story of a house of considerable size in a day. The labor involved is far less than in setting up forms alone for a rubble wall, and that requires skilled mechanics which this does not. It now only remains to fill in the open spaces between the piers, which may be done in a variety of ways, but the most convenient is to use four inches of brick work whose outer face is flush with that of the piers, then to plaster over inner face of bricks. Thus a very handsome and expensive looking wall is obtained at a ridiculously low cost. The wall consists of frequent piers, fifteen inches thick, composed of cast stones anchored together with concrete and iron, and curtain walls between of four inches of brick plastered on the inside. At this stage the outer face of the wall is finished, bricks and stone work being flush, but inside there are a series of recesses between the piers about ten inches deep. These are covered with wire lath fastened by nails or staples driven into the joints of the stone work. Then the whole is plastered. The recesses between piers are very useful for vents and ducts, and it is often surprising to find that nearly all of them are needed for such purposes.

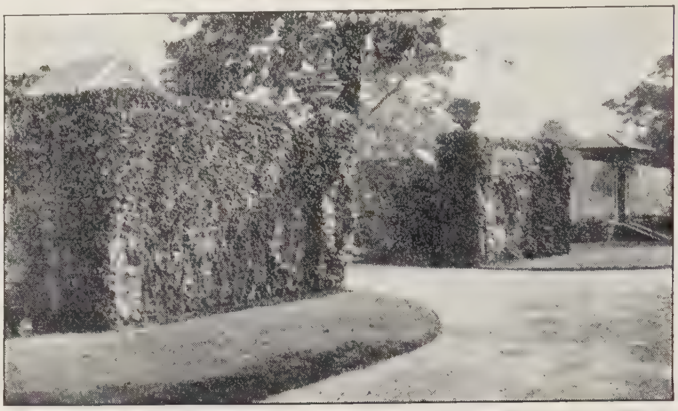


*Fig. 5—The garden is surrounded by a high, vine-covered stone wall.*

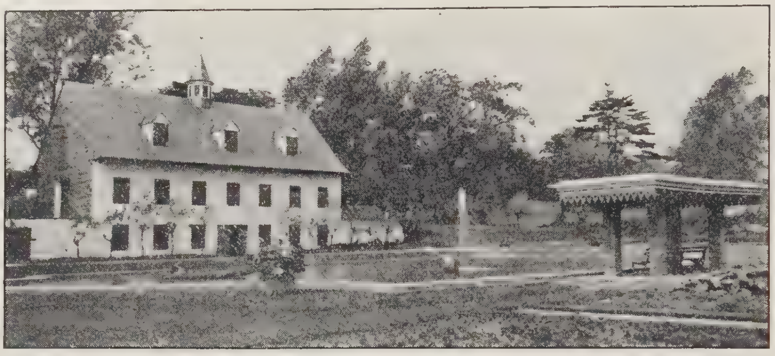


*Fig. 6—A flat-roofed shelter makes a pleasant place for mother to watch the children at play.*

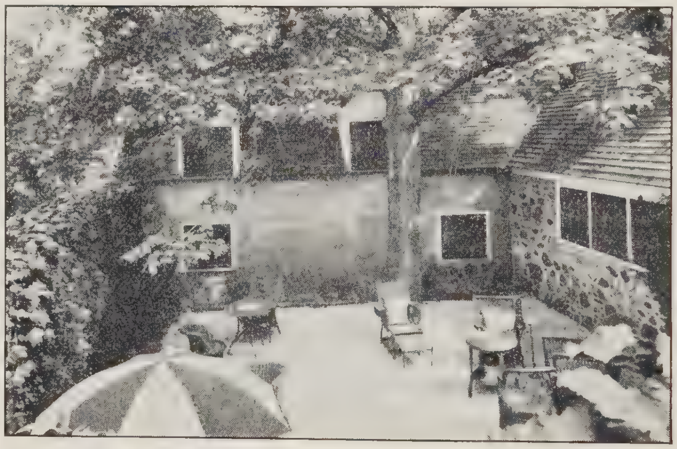


*Fig. 7—Small, inclosed courts of this kind may be made very attractive.*

9TH. *Partitions* are made by simply hanging a jute net and plastering both sides of it. The work is done by two men working opposite each other, or by a plasterer and a laborer, the latter holding a flat surface against the jute against which the plasterer works. (See Fig. 19.) The

## *House No. 5. Plot 50 feet x 150 feet. Cost, about $15,000*

Here we have another type of forecourt with the garage at its farther end. The court is paved with cobbles with a gutter in the middle, and borders for plants. There is a low parapet wall with gatepost and balls at the street end.

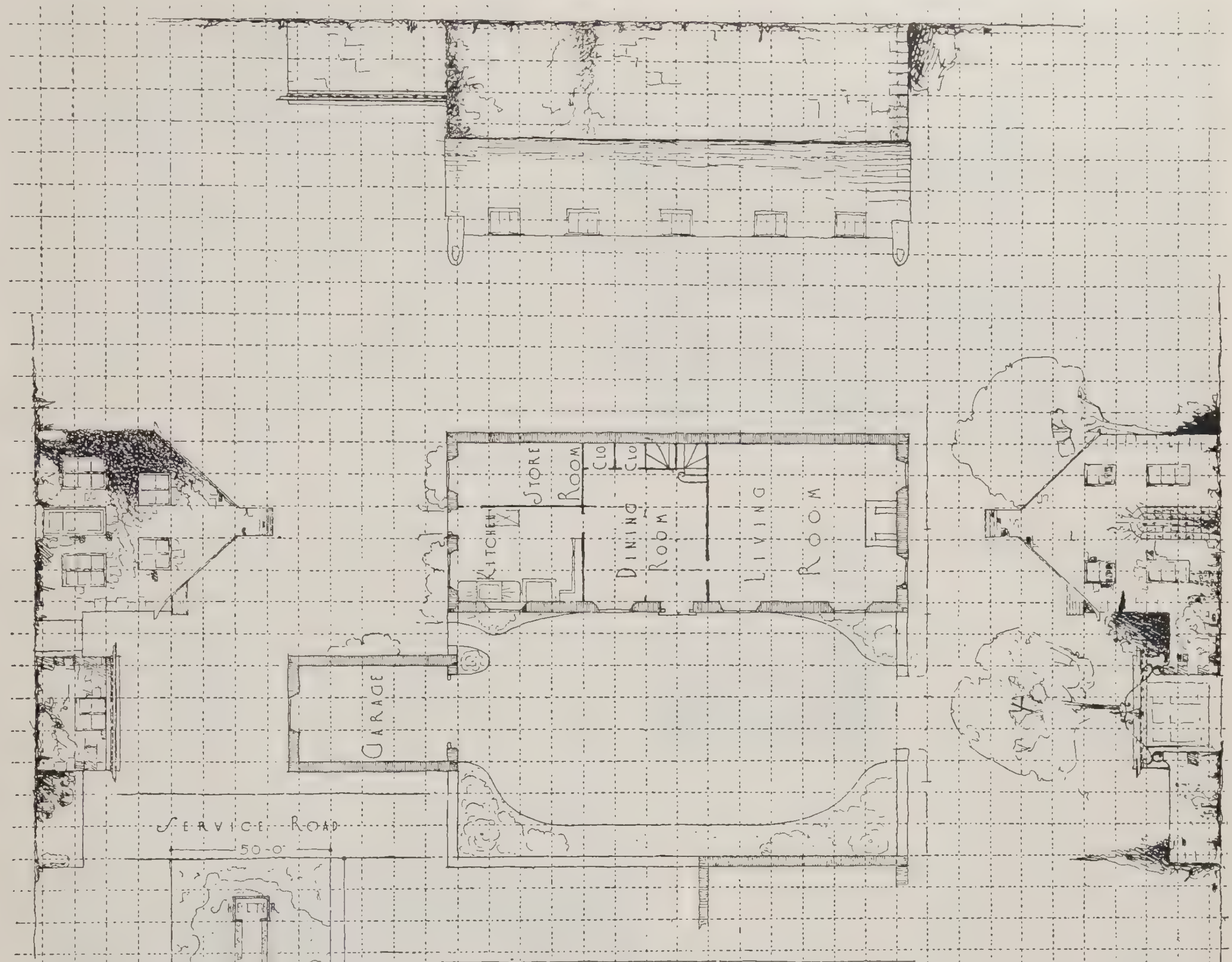
The house itself is very simple and unpretentious, and in somewhat striking contrast with its neighbors on each side. It is a house for a plain person of bourgeoise tastes.

On the ground floor it has a fine living room, with windows on one side to the street and on the other to the court. The entry is at the center of the court front and is connected with a dining alcove. The rest of the floor is occupied by kitchen and storeroom.

Some persons might not like this arrangement and prefer a regular dining room, in which case all the space now given to kitchen and dining alcove might be used as a dining room and a kitchenette placed at end of storeroom.

On the upper floor there are four bedrooms and two bathrooms and as usual an abundance of closets. The ceilings on this floor follow the slopes of the roof and there are ridge dormers at the apex.

The house, having its end to the street, occupies a good deal of the depth of the plot, and there is a still further curtailment by garage and kitchen yard, but enough remains for an interesting and attractive garden. It is entered through a gateway at the rear of the forecourt and at the side of garage.



*Standard Details for House No. 5 (Commencing on page 39) 6A, 7, 27, 27A, 43, 45, 48, 3, 9, 11, 12, 14, 15, 17, 18, 19, 20, 23, 30, 31, 32, 34, 35, 36, 38, 38A, 42 and 50*

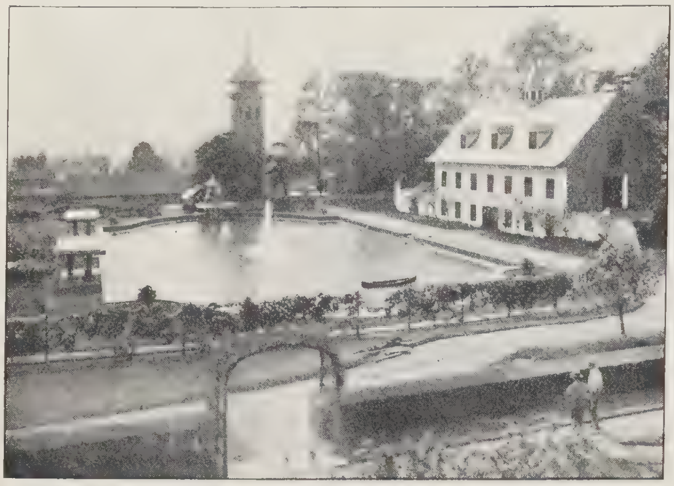


*Fig. 8—Some may want to use the garden space for a swimming pool.*

object of the jute is simply to hold the first coat while it sets. After that the other two coats are put on in the usual way. In actual practice extending over many years I have found ordinary plaster plenty strong enough, but any desired strength may be had by gauging the plaster with Portland cement. These partitions have neither studs, lath, nor air space. Many people condemn them through ignorance. Purlins may be paneled.

*Fig. 9—The garden wall shuts out the world, even in winter*

10TH. *Ridge Dormers.* These are a cardinal feature in this type of construction. Some people have what they call Flagg houses without ridge dormers, but I repudiate them. They cause me more than the usual mortification which I feel at the sight of one of these spurious houses upon which my name has been bestowed.

Ridge dormers are certainly a most excellent contrivance, so old that it is new. For centuries there has been a controversy as to the method of lighting Greek temples, but there is contemporaneous evidence that it was by means of ridge dormers. This evidence consists in sarcophagi in form of temples discovered in various parts of Greece. One such is illustrated in Fig. 20 and is from Rehnea near Delos and is given by Mr. Kinniard in the Antiquities of Athens and other parts of Greece, Plate IV. Other examples may be found on Plate II of Messrs. Beecheys' description of the Cyrenaica. In the light of this information it is amusing to hear persons with no knowledge whatever of the principles of design object to them on artistic grounds. Such persons have what I call the fashion eye. Most people like what is fashionable, that is what they see about them and become accustomed to, and this happens no matter how ugly or false the thing may be. They cannot perceive ugliness when it is in fashion, but a few years later after fashion has changed they do see it very plainly. This same influence of fashion on taste applies to buildings. This tendency is often noticed in cases where materials are used which imitate in appearance materials that are no longer useful nor especially beautiful, but the form and design is continued merely because custom demands conformity to a thing which has long since lost its beauty and usefulness. Evidence of this tendency is seen on every hand, and particularly in the case of the houses we build. The old front porch is a case in point. Chimneys are seldom very beautiful. If people were not used to them they would be thought unsightly, but because they are used to them a house without chimneys would not please. The truth is that any feature properly proportioned and which is justified by the function it performs is right and proper and the ridge dormer is a feature of that kind. Its appearance will be greatly admired when it becomes the fashion. In the meantime persons of independent judgment and common sense will welcome it for reasons of comfort, economy and beauty, for they not only break up the hard line of the roof but permit of a very material reduction in height. There is not much taste displayed in the common type of American small houses, but there are unmistakable indications that their builders have sufficient to realize that they are too tall for their base, and they try hard to overcome it by nailing on sham cornices.

This expedient is greatly in vogue, for it embraces two attempts at deception at a single stroke. The two-story

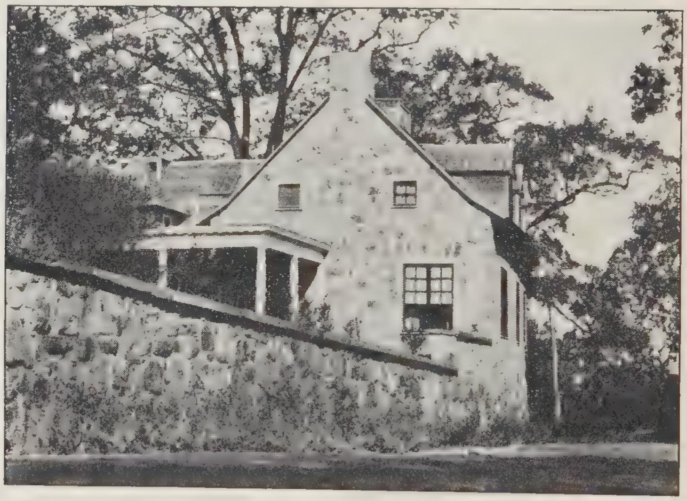


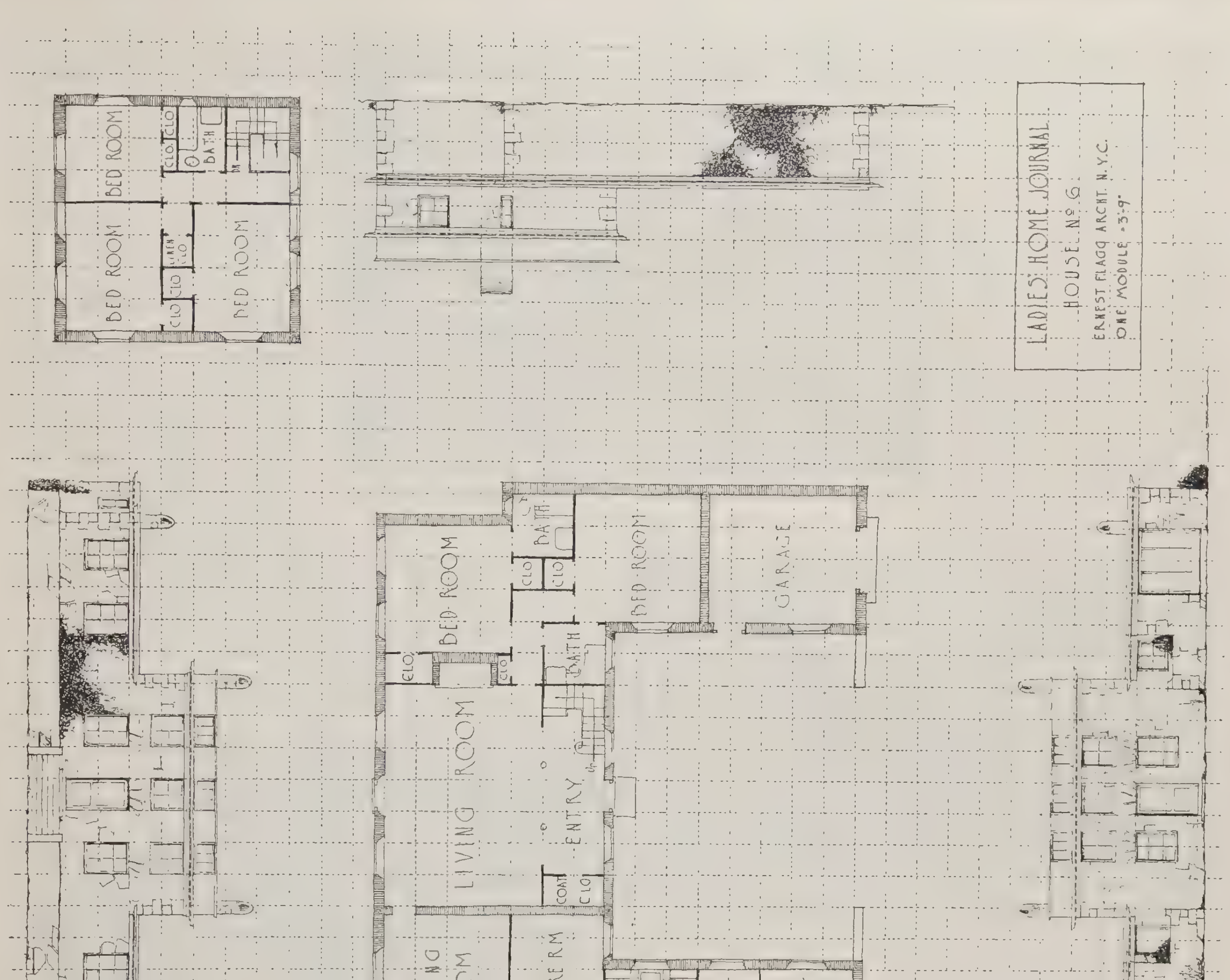
*Fig. 10—Complete privacy is insured even when the house is placed directly upon the street.*

## *House No. 6. Plot 75 feet x 150 feet. Cost, about $23,500*

Like house No. 4 it has a forecourt but of more ample size and into which an automobile might drive. The entrance corridor is separated from the living room by columns and portiers. At one end of it is the staircase, beyond which is a guest's suite consisting of bedroom and sitting room or bedroom and a bath. There is also another bedroom and bath and a number of closets.

In the left wing is the dining room, storeroom, containing heater, pantry, kitchen and garage. There are no servants' rooms.

As it stands, the roof is intended to be perfectly flat and there is a space under it one module high above the ceiling of the rooms. This space is needed for trusses which carry the roof and also for ventilation. It has openings with louvers on all four sides, so that air can freely circulate through it in summer and keep the ceiling of the upper floor cool. It also has a Flagg plan roof which would also help to keep the house cool in summer and warm in winter. On the upper floor there are three bedrooms and a bath.



*Standard Details for House No. 6 (Commencing on page 39) 27, 27A, 48, 53, 3, 9, 11, 12, 14, 15, 17, 18, 19, 20, 23, 30, 31, 32, 34, 35, 36, 38, 38A, 42 and 50*

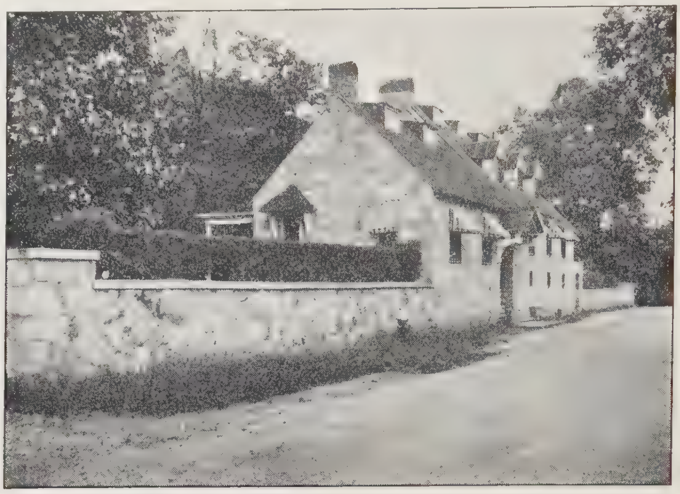


*Fig. 11—Another instance of using the house and low wall to screen the grounds.*

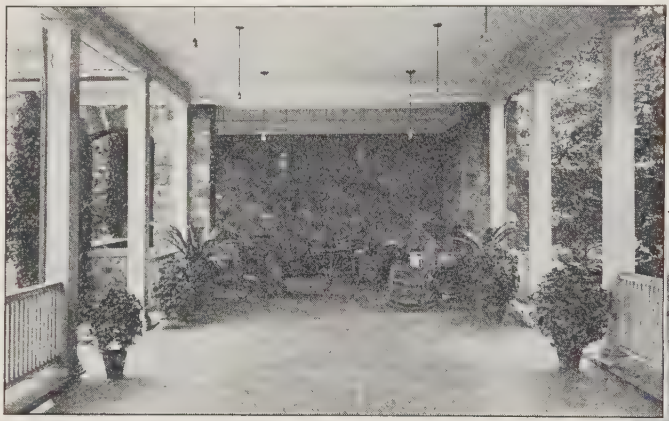


*Fig. 12—The central porch between two wings gains all the advantages of an outdoor porch and insures complete privacy.*

house pretends to have but one story and a half and stranger still, it pretends to be Dutch. I once used a gambrel roof on one of my houses and was informed by the office boy that it was Dutch. I told him he was mistaken, that it was Staten Island and if the Dutch happened sometimes to use roofs of that form I could not help it. For many years now it has been thought very desirable that modern buildings should pretend to belong to some past style or tendency in architecture or other country. I hope that the time will come when it will be thought still more desirable that they belong to our own time and country. If any of my buildings resemble those of other times and countries, it is simply because I am trying to fulfill similar wants with similar means.

11TH. *Roofs.* These are composite, of slate and rubberoid. The ordinary way of making a slate roof is to expose one-third the length of the slate to the weather; thus the slate is in three layers, heavy and expensive. The Flagg roof is made of strips of rubberoid as wide as the slate is long and having two inches overlap. Each have two inches overlap. The same nails which hold the rubberoid also hold the slates and at each nail is a clip into whose hooked end both rubberoid and slate are slipped. Thus instead of three layers of slate there is little more than one and a square of slate will serve for almost three squares of this type of roof. Both weight and cost are thus reduced a half. The slates do not break joints as in ordinary roofs, but vertical lines run straight up (as may be seen in Fig. 17) which I think greatly improves appearance. Others, affected by custom, think otherwise, but as their opinion is founded on prejudice it will change with fashion. Any water entering the vertical seam runs out at each overlap. In this roof the rubberoid is so protected by the slate that it should last indefinitely and the slate if not injured is practically everlasting. These roofs may be put on in about half the time required for the ordinary slate roof and as time

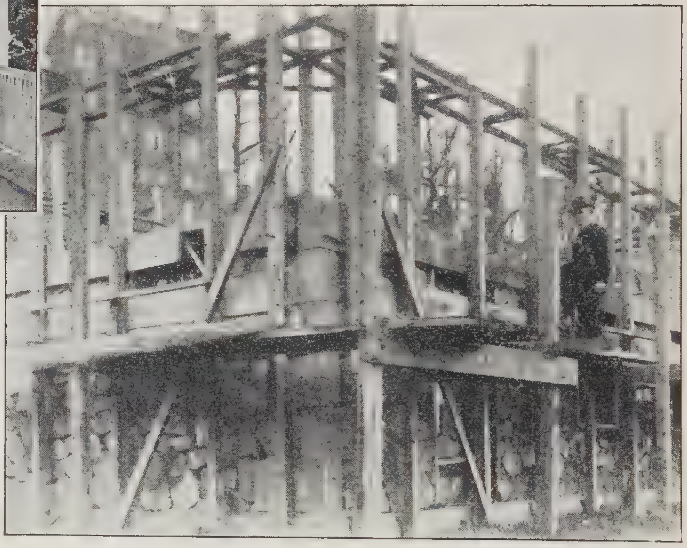


*Fig. 13—Mosaic rubble walls are easily and quickly constructed by the use of demountable forms.*

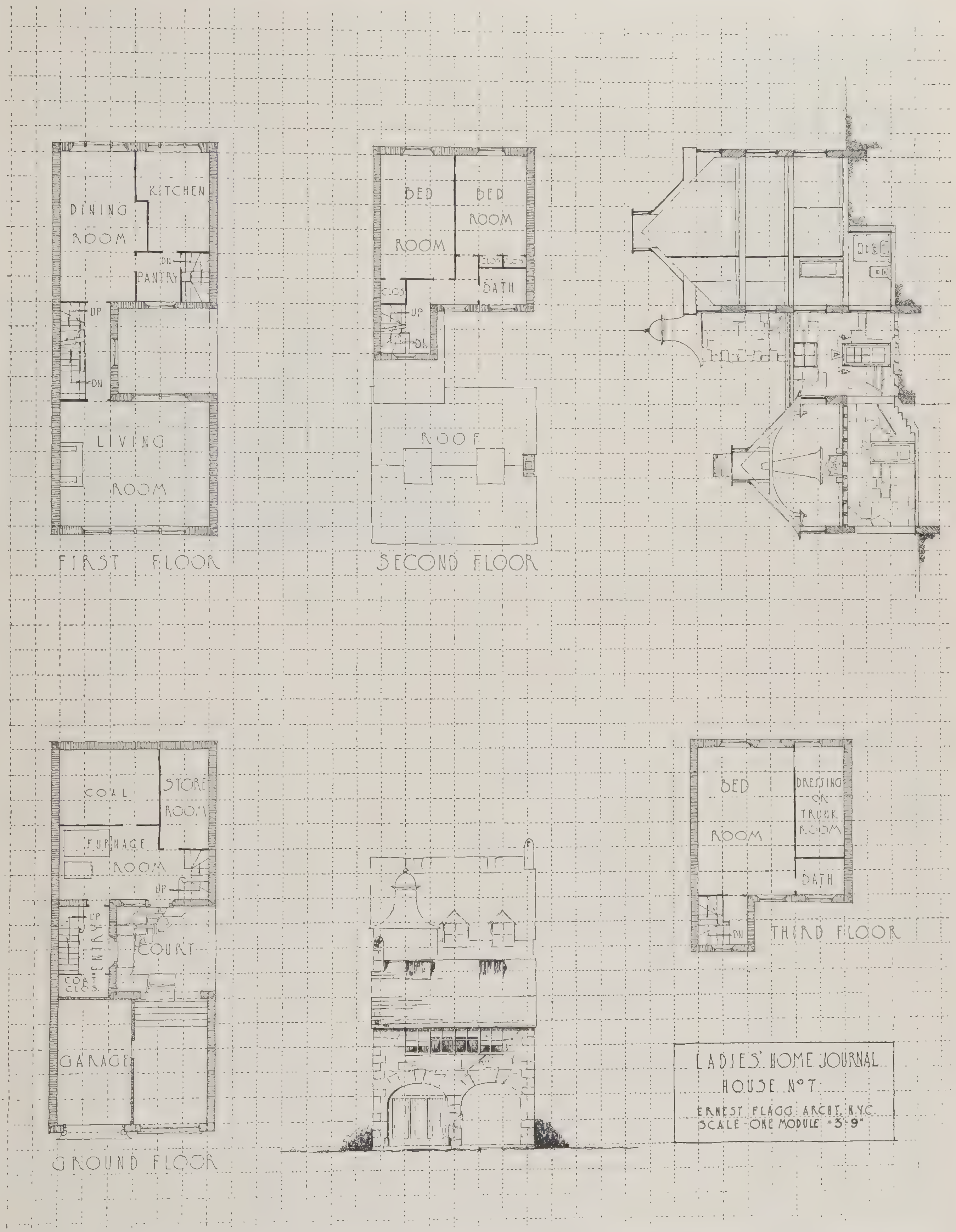
## *House No. 7. Plot 25 feet x 150 feet. Cost, about $20,000*

Here is a little house in a fine neighborhood on a rather narrow lot for a suburban district, only twenty-five feet.

The level of the lot is supposed to be almost a full story above the street and it is excavated to street level only in front where on the ground floor there are two arched openings, one to the garage and the other to a passage giving entrance to a small square court in front of the main entrance. Small inclosed courts of this kind may be very attractive. That shown in Fig. 7 is from the Gate Lodge of Stone Court, S. I. The passage is protected by an ornamental iron gate for use at night. The court floor is about three feet above the passage and is reached by steps in the passage. The main entrance is on the left side of the court as one enters. At the farther side of the court is a storeroom but no cellar.

The entry contains stairs to main floor level, somewhat above the garden. On this floor all that part of the house on the street side is occupied by a fine living room whose ceiling follows the slopes of the roof to the apex where are two pairs of ridge dormers. At one end is a Flagg fireplace of the type illustrated in Fig. 1.

The rest of the floor on the garden side is occupied by the kitchen, pantry and dining room. There is also a servants' stairs to the storeroom on ground floor already mentioned. Both dining room and kitchen have broad windows to the garden, which latter is entered through the central panel of the dining room window in form of a glazed door. There are two bedroom floors, the first containing two bedrooms and a bath and the top floor one large bedroom equipped with ridge dormers and a bath.



***Standard Details for House No. 7** (Commencing on page 39) 6A, 7, 27, 27A, 43, 45, 48, 3, 9, 11, 12, 14, 15, 17, 18, 19, 20, 23, 30, 31, 32, 34, 35, 36, 38, 38A, 42 and 50*

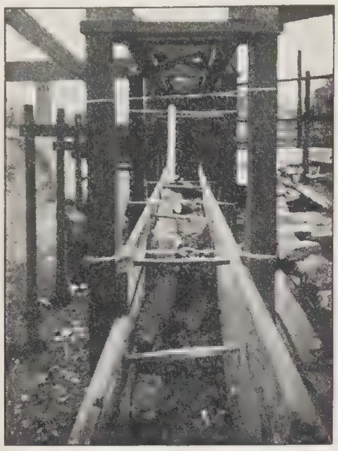


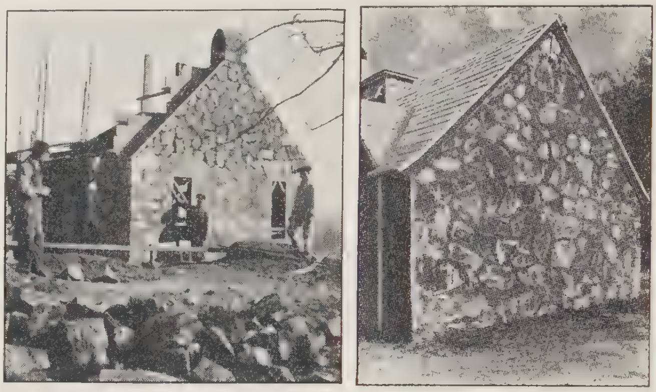
Fig. 14—By means of the forms a kind of trough is formed.

is the chief item of expense in building, the economy is manifest.

12TH. Trim and casing of all kind are eliminated and its cost saved; as all is honest no concealment is necessary. By common methods, even in the cheapest buildings, great cost is involved in shams. The common door frame, for instance, is made of rough studs, then covered over with the so-called trim. Thus five times as much material and labor are required to make the door frame appear to be what it is not than would be required to make it look simply what it is. Moreover, the labor is mostly field work and consequently much more expensive than shop work.

By the Flagg method the frame consists of three solid pieces of wood, jambs and lintel, which may be molded in one operation in the shop, where they are also assembled and hinges applied so that at the building it is simply necessary to stand them vertically in place. Strange as it may sound, they are held simply by the plaster of the partitions which, as stated, are made without studs or lath. I can see the look of incredulity depicted on the face of many who will read this article. I am used to that look and have learned by experience that almost everyone knows more about building than I do, or thinks he does, but I am comforted when I compare results. If people prefer to spend more of their money in order to satisfy their prejudices, I cannot prevent it, but the truth is that in artistic merit some door frames can no more stand comparison with an honest one than can a paste diamond stand comparison with the real, but the difference in the case of the door frame is that the better article costs less. Much waste often follows the exercise of prejudice. (See Fig. 23.)

The same principle applies to bases. The base consists of a solid piece of stuff, molded or not, and gotten out in one operation of the machine. It is finished on both sides



Figs. 15 and 16—When the planks are dismounted the open joints are pointed up and the wall has the appearance of mosaic, hence the name.

## House No. 8. Plot 75 feet x 100 feet. Cost, about $28,500

This corner house looks as if it might cost a great deal but is comparatively inexpensive. To be sure it has considerable retaining wall, but that would cost far less than to grade the plot to street level. As it is, the only place requiring grading is near the garage. The house has a highly distinctive appearance which would be entirely lost if the plot were graded to street level.

The structure is disposed in two bodies which touch only at a corner inclosing the garden on the two street fronts. At the street corner is a small raised platform or terrace preceding the main entrance and reached by stone steps. The entrance is at the reentrant angle formed by the two bodies of building which form the house. The entry is between living and dining rooms. Opposite is the stair turret in the base of which a door gives access to the garden. The left part of the house as one enters is a single story, flat-roofed structure containing dining room, kitchen, pantry, servants' quarters and garage. The ground floor of the right-hand part contains living room, guests' room and bath. Three more master's bedrooms are on the floor above. The living room has windows on both sides, those on the garden side giving upon a porch at one end of the garden, at the other end of which is a grotto. The garden is laid out with a central panel of lawn, bordered by walks and shrubbery.

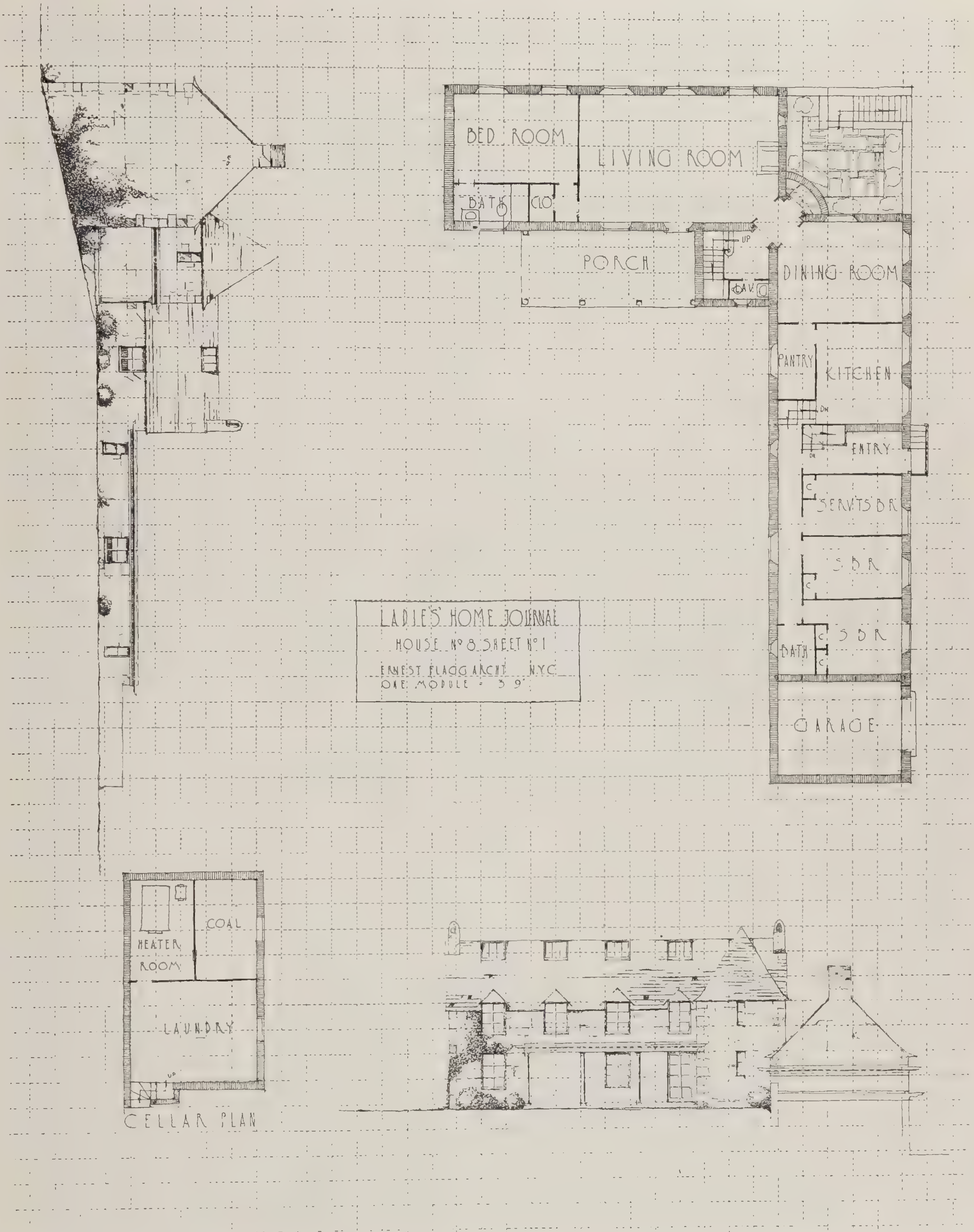
If built by ordinary methods it is doubtful if it could be had for twice that much. It would certainly have the appearance of having cost a great deal more than the sum mentioned.

The house is so extensive that it could not be conveniently heated by warm air, so there is to be a steam or hot-water plant, the apparatus being in a basement room under the kitchen.

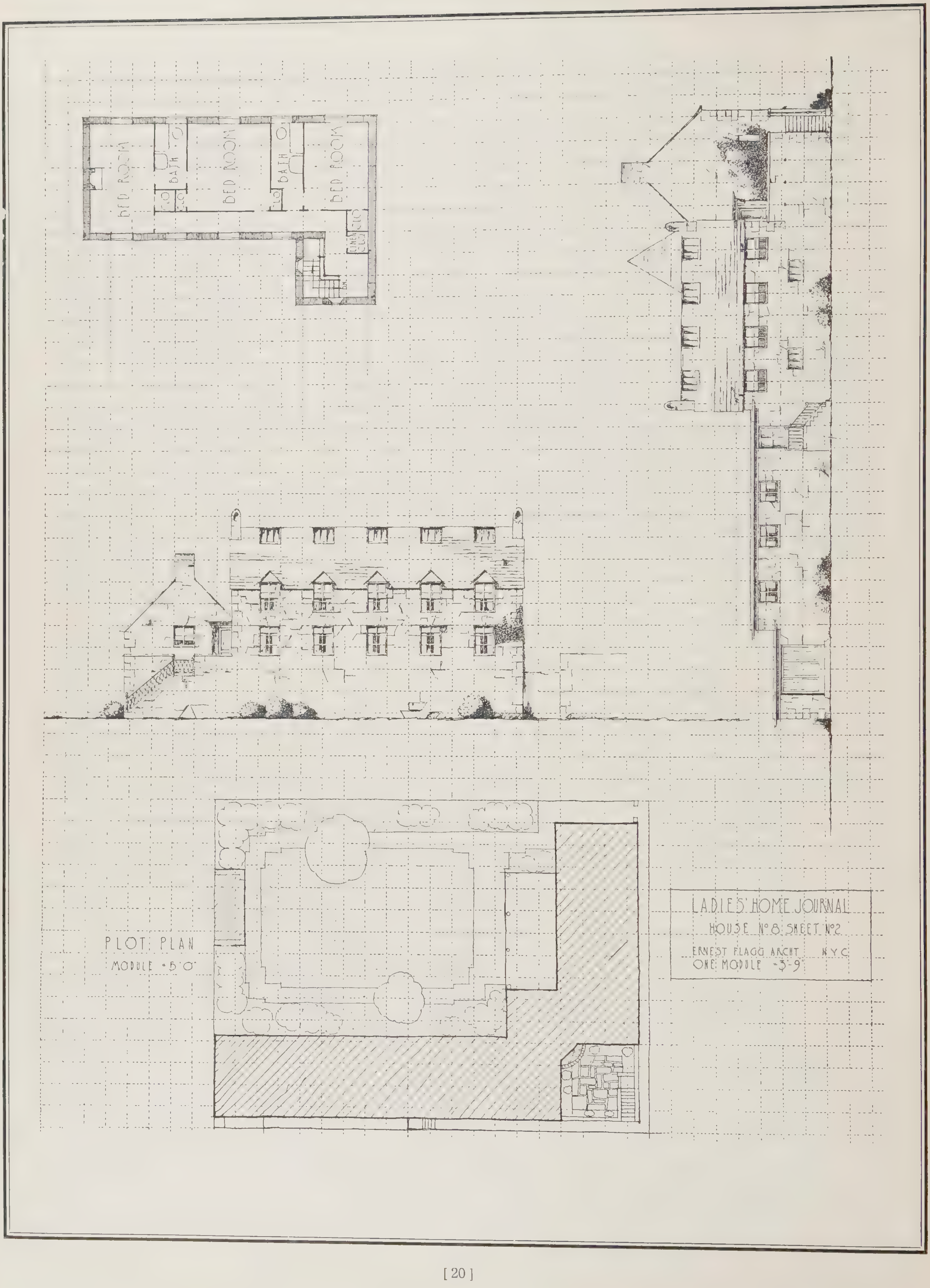
## House No. 9. Plot 75 feet x 100 feet. Cost, about $16,200

The plot is fairly level but about six feet above street grade so that there is a bank of that height at the street line supported by a retaining wall thirty inches back of the lot line. The only grading is at the garage, whose floor is at about the sidewalk level. The main body of the house is parallel to the street and about twenty feet back. A wing at either end extends to the retaining wall. Thus three sides of a raised court are inclosed by the building, the fourth side being open to the street. It is reached by a flight of stone steps recessed into the retaining wall. A stair turret projects into this court and the main entrance to the house is at the left of it. The entry communicates with the living room and also affords access to the bedrooms and a bath on the ground floor and to the stairs to upper floor. The living room has a glass end on the garden side and window opposite giving upon the forecourt. The dining room is beyond the living room, and the kitchen and pantry occupy the rest of this floor in the main body of the house, while in the wing is a storeroom, a little above the general floor level, and below it the garage reached by steps from pantry. There is a second floor above the living room containing a fine bedroom with a large alcove, bathroom and closets.

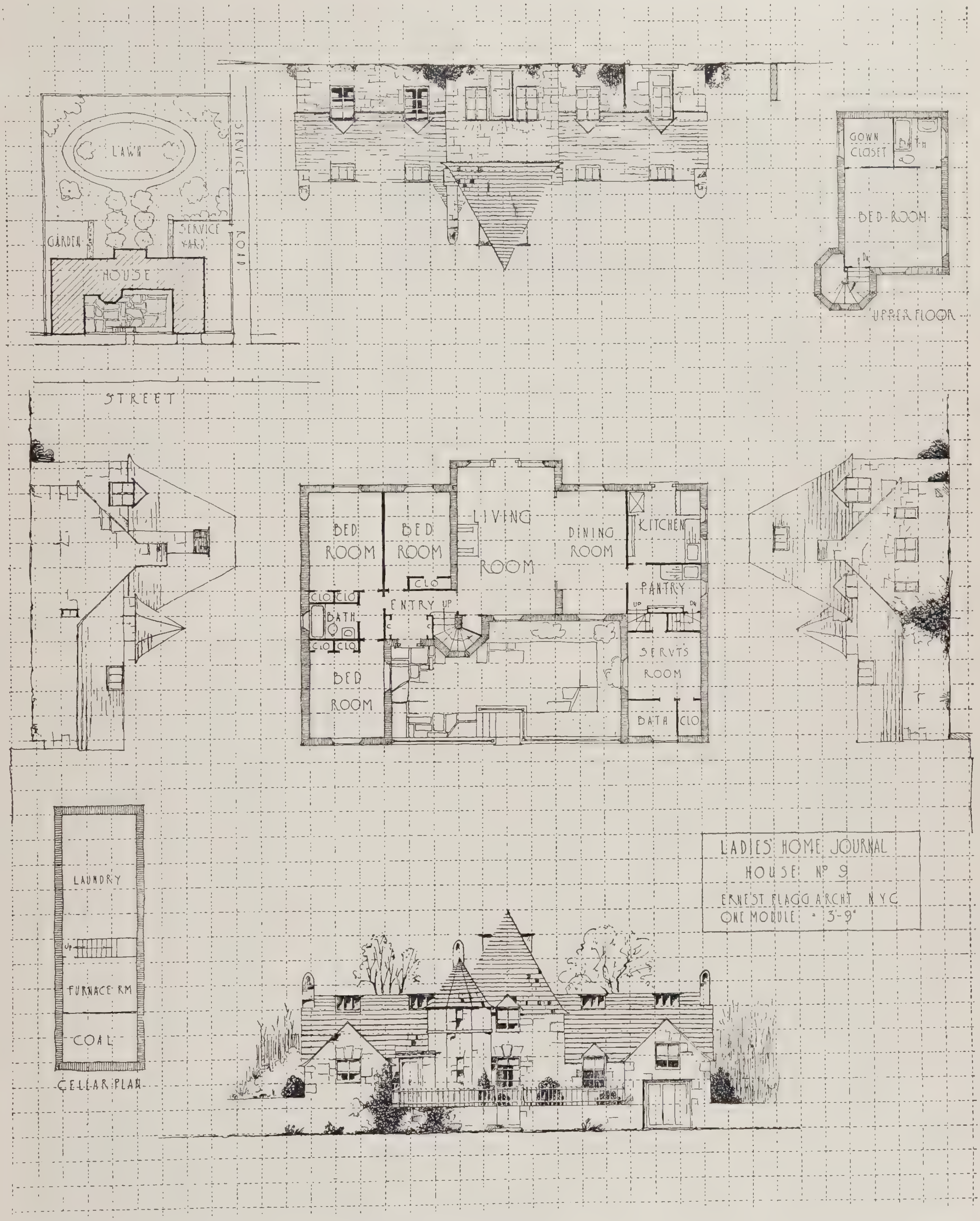
As we have already said, the whole end of the living room is open to the garden, that is to say, that in place of a wall there is a glass screen with a central opening to the floor so that in fine weather this whole end can be opened to the garden. Between this panel and the house is a broad gravel walk with a row of trees on each side which serve both to form a fine vista from the living room and to conceal the service yard on the one hand, and a small garden for vegetables or flowers on the other. The vista from the living room should be completed by a grotto, fountain, or some other suitable object beyond the lawn at the back of the plot.



***Standard Details for House No. 8*** *(Commencing on page 39) 6A, 7, 27, 27A, 43, 45, 48, 3, 9, 11, 12, 14, 15, 17, 18, 19, 20, 23, 30, 31, 32, 34, 35, 36, 38, 38A, 42 and 50*


BED ROOM
BATH
BED ROOM
BATH
BED ROOM
CLO
CLO
CLO
LINEN CLO
PLOT PLAN
MODULE = 5'0"
LADIES' HOME JOURNAL
HOUSE N°8 SHEET N°2
ERNEST FLAGG ARCHT N.Y.C.
ONE MODULE = 3'-9"

"



***Standard Details for House No. 9*** *(Commencing on page 39) 6A, 7, 43, 3, 9, 11, 12, 14, 15, 17, 18, 19, 20, 23, 30, 31, 32, 34, 35, 36, 38, 38A, 42 and 50*

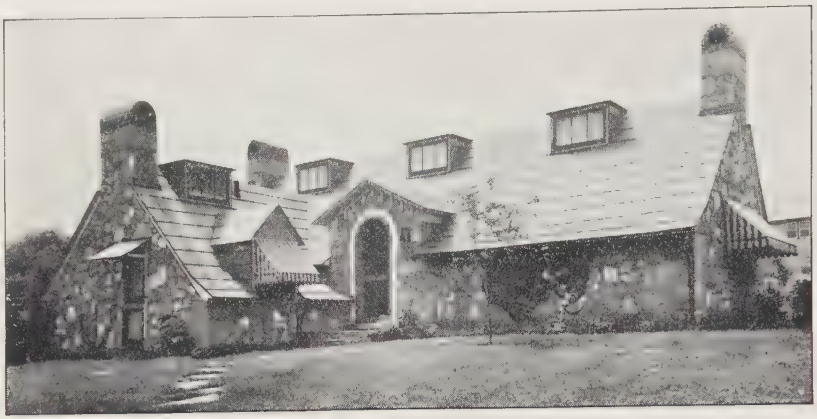


*Fig. 17—The slates do not break joints as in ordinary roofs, but vertical lines run straight up.*

and placed on the floor in line with the partition, the plaster being brought straight down onto it. Thus, as soon as set, both door frame and base are finished. By common methods when plastering is done the house is half finished, then commences the long and laborious work of the carpenter in setting up the shams. By this method, when plastering is done, little remains but to place doors on their hinges and clean up.

13TH. Window frames are made by the same honest methods used for doors. Each one is composed of four pieces of wood, molded and rabbeted by one operation of the machine. They are assembled at the shop and the only field work is in setting them up and placing sash on hinges applied at the shop. The frames when molded are provided with a slot on all sides for fly netting made of the finest copper mesh and almost invisible from inside. There are thus no fly screens to get out of order. The netting remains in place as long as the house lasts. Screens of this kind have been on my house for the past thirty years and are perfectly preserved. The frame has a hole at top through which a cord runs to operate the shades which are outside the fly screen and protected, when rolled up, by a hood, or they may be outside the glass between it and the netting. Shades are made of awning material.

14TH. Sash are hinged and open in. Sash which open out are a nuisance, they interfere with outside shades of the kind recommended, prevent immovable fly screens, require awnings of hideous ugliness, cannot be conveniently washed nor washed at all without removing fly screens, are apt to be injured by the wind and are otherwise objectionable. Their only justification is ignorance as to how to make inward-opening sash

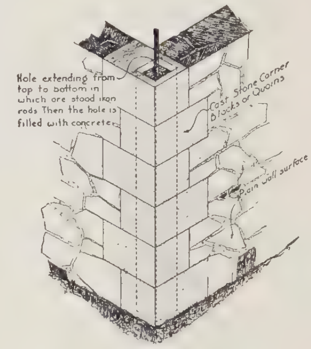

Hole extending from top to bottom in which are stood iron rods Then the hole is filled with concrete
Cast Stone Corner Blocks or Quoins
Plain wall surface

*Fig. 18—The walls may be built without forms by the use of cast stone blocks.*

## *House No. 10. Plot 75 feet x 100 feet. Cost, without garage or servants' quarters, $61,600*

This is by far the most important house of the group. It is indeed a veritable mansion and preëminently a house for the aristocratic gentleman.

It occupies a corner plot having a frontage on the principal street of one hundred and fifty feet and a little more than one hundred and forty feet on the side street. There is also an **L** of fifty by eighty feet extending back of adjoining lots on the side street.

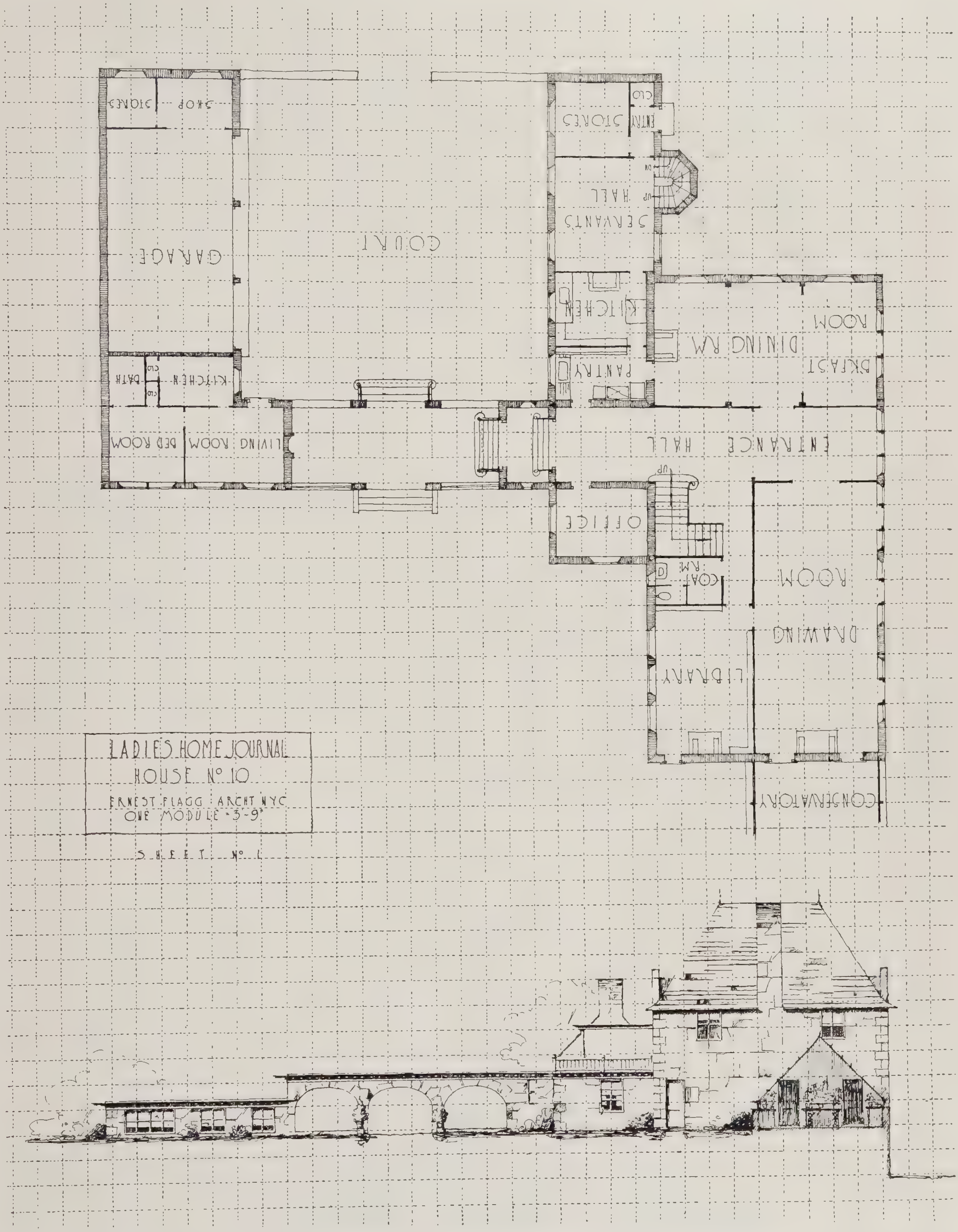
The mode of entrance is truly Parisian. One enters through a court opening from the side street and separated from it by high stone walls at either side of the gate, which is surmounted by scrolls of iron supporting a light. The court is sunken to street grade and paved except as to plots for shrubbery at corners. Opposite the main entrance gateway from the street is a perron protected by a marquise giving access to a loggia open on the farther side to the garden. The court is inclosed on one side by the garage for three cars and on the other by the service wing of the mansion. Attached to the garage is a lodge for a gardener or chauffeur. One end of the entrance loggia abuts against a blank wall of this lodge, and at the other is the main entrance to the house preceded by steps in the loggia. The entry extends through the house to the terrace, but the further end is supposed to serve as a reception room and when not needed for that purpose as part of the living room. Just to the right of the main entrance is an office for the master of the house, and on the other hand the pantry with a door conveniently placed for servants. Beyond the office is the main stairs of liberal proportions and easy rise, back of this little passage gives access to the library and the coat room. On the other side, opposite the main staircase, is the dining room with breakfast room beyond, opening upon the terrace, the two arranged to be thrown together upon certain occasions. A great defect in most fine houses is lack of sufficient dining space so that at receptions they are too greatly crowded. In this house, in fine weather, the terrace might serve as an adjunct. The drawing room occupies the rest of this floor in the main body of the house. It is a fine room about twenty feet wide and forty long. The fireplace is at the farther end, glazed doors at each side of which give access to the conservatory of equal size with the drawing room. The living room has large arched windows opening upon the terrace. The library adjoins it and has windows opening upon an alley of trees forming a vista.

On the upper floor of the main house are five master's bedrooms, three bathrooms and a boudoir. There is also a sleeping porch in a protected corner off the main stair well and communicating with one of the bathrooms. Of course there is an abundance of closets.

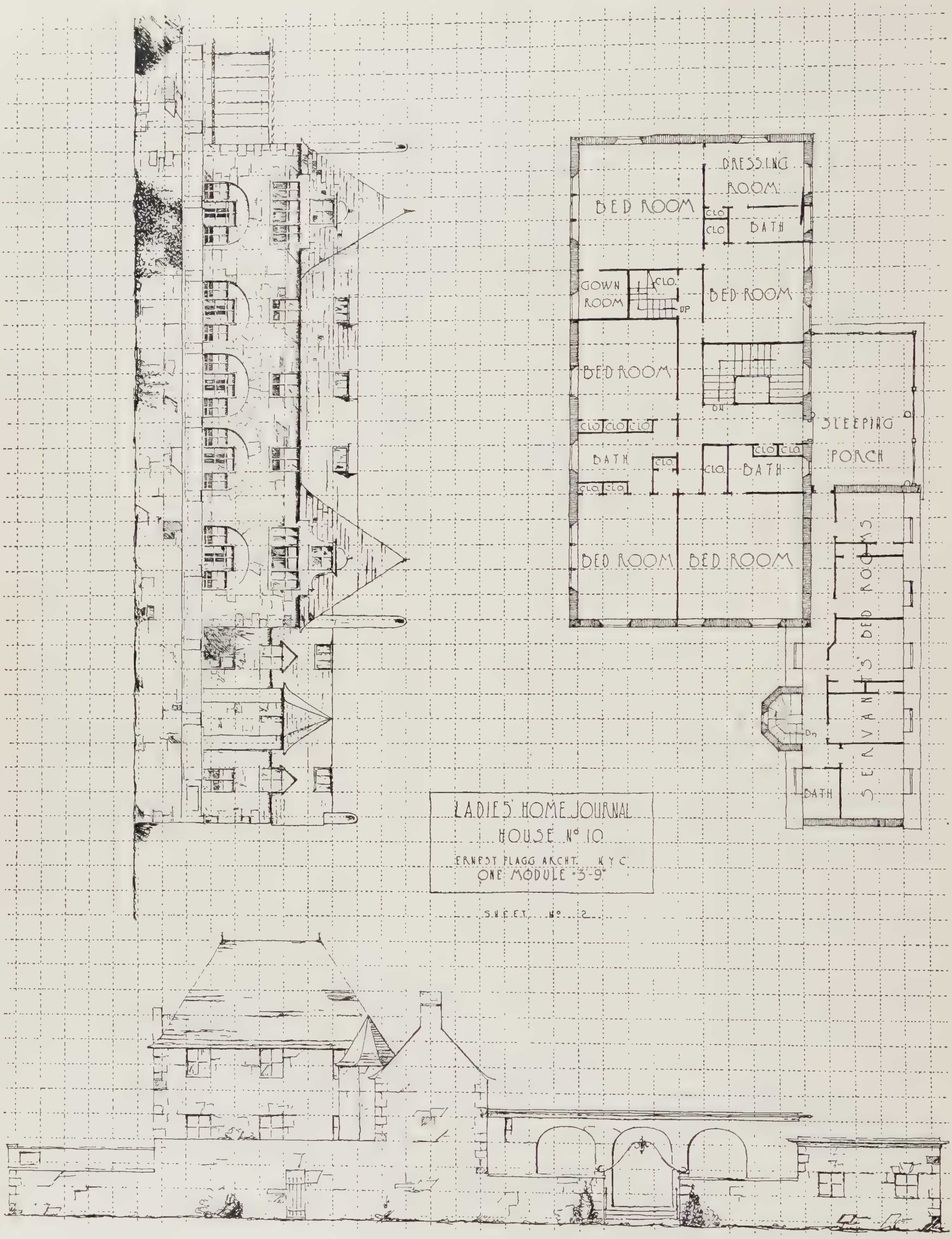
## *House No. 11. Plot 30 feet x 100 feet. Cost, about $14,000*

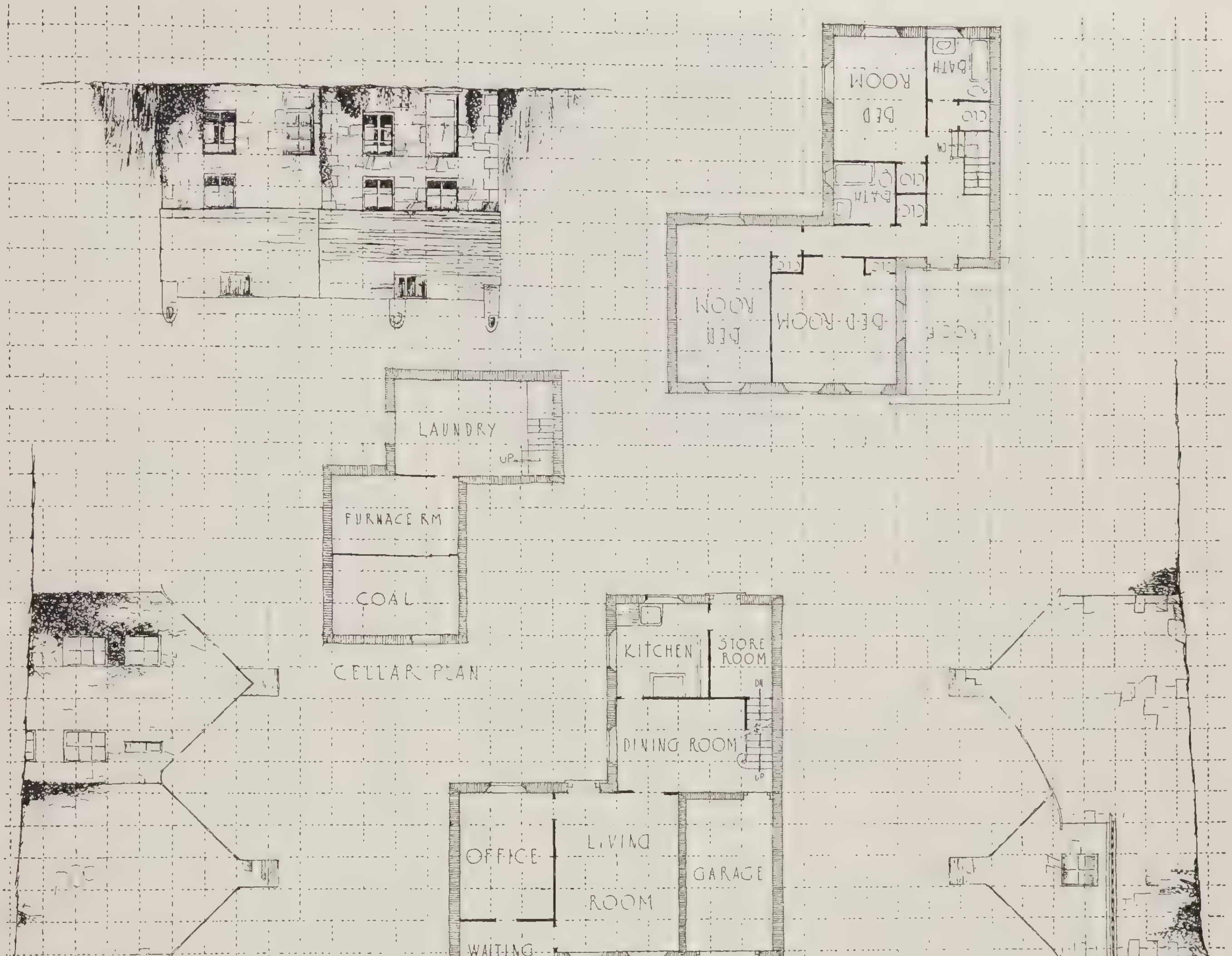
The house would be suitable for the ordinary family and especially so for one whose head is a professional man needing an office attached to his house. The entry is large enough to serve as a small waiting room, part of it contained in a glass bay-windowlike inclosure with leaded lights. It has doors to both office and living room. The living room also has a door to garden. An extension back of the living room contains the dining room, kitchen and storeroom. Stairs to the upper floor are from the dining room. The garage is directly on the street in a part only one story high.

On the upper floor are three bedrooms, two baths and an abundance of closets. The flat roof over the garage could be used as a sleeping porch, either by providing a porchlike roof over it or movable awnings. The garden is not very large. Its center is paved and there is a bench at the farther end. This paved area is shaded by a border of trees. A yard of this kind, for it can hardly be called a garden, requires little care. Once made it will care for itself, except for the removal of fallen leaves, and so on. Nevertheless it would afford a pleasant out-of-door retreat.



*Standard Details for House No. 10 (Commencing on page 39) 6A, 7, 10, 37, 43, 44, 45, 48, 3, 9, 11, 12, 14, 15, 17, 18, 19, 20, 23, 30, 31, 32, 34, 35, 36, 38, 38A, 42 and 50*


DRESSING ROOM
BED ROOM
CLO
CLO
BATH
GOWN ROOM
CLO.
UP
BED ROOM
BED ROOM
DN
CLO CLO CLO
SLEEPING PORCH
BATH
CLO.
CLO.
CLO CLO
BATH
CLO CLO
BED ROOM
BED ROOM
SERVANTS' BED ROOMS
DN
BATH
LADIES' HOME JOURNAL
HOUSE Nº 10
ERNEST FLAGG ARCHT. N Y C
ONE MODULE 3'-9"
SHEET Nº 2



***Standard Details for House No. 11** (Commencing on page 39) 7, 43, 45, 48, 3, 9, 11, 12, 14, 15, 17, 18, 19, 20, 23, 30, 31, 32, 34, 35, 36, 38, 38A, 42 and 50* water-tight. This consists in not trying to prevent the entrance of water but in catching it in drains in jambs meeting rails and sill before it gets through and conducting it out. No water can enter through properly molded opening-in sash. The double hung window is almost as bad as the out-opening casement. It makes necessary removable fly screens, is hard, and often dangerous, to wash, can only be half opened and is ugly. Its one justification is that it can be partly opened at top.

15th. Ceilings are of two kinds, sloping and flat. Flat ceilings are made by exposing the floor beams as illustrated in Fig. 24 and Fig 25 shows plastering between beams and in Fig. 24 the underfloor of the room above forms the filling between beams. This latter has proved the more satisfactory and costs less.

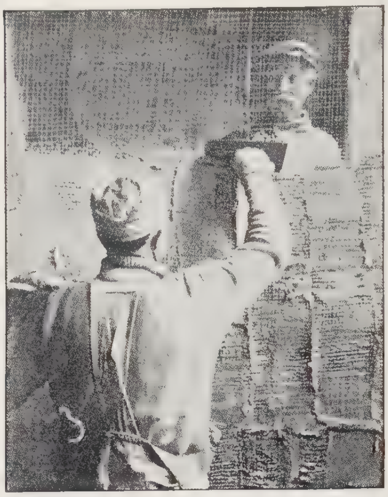


*Fig. 19—Partitions are made by hanging a jute net and plastering both sides of it.*

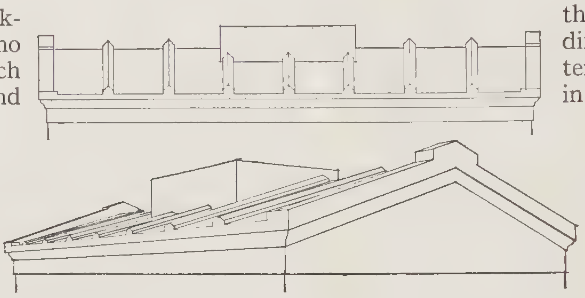
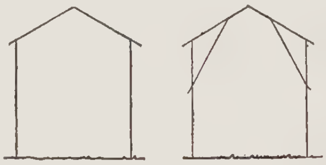


*Fig. 20—Ridge dormers are a cardinal feature in the Flagg method of construction.*

The beams are of long leaf, all heart Georgia pine and the workmanship of the best. They have no other treatment than waxing, which brings out the natural beauty and dignity of the grain. Waxing promotes beauty in wood. If plaster is used they are protected while it is being applied by paper pasted on and afterward removed by wetting.

Sloped ceilings are either plastered smooth as shown in Fig. 2 or else the purlins are exposed as shown in Figs. 1 and 26. In Fig. 1 the space between purlins is paneled by moldings nailed to the plaster. The roof covering consists of vertical boarding nailed to the purlins, then a one-inch air space formed by furring strips nailed to underside of roof boards, to which is fastened plaster baseboard or other suitable material for plastering. Thickness from inside to out is about two and a half inches. When rafters are used they are not exposed, as they give the interior a barnlike appearance. Rafters are not so economical of space as purlins, which can be successfully and properly exposed.

16th. Floors resting on the ground are covered with linoleum cemented to the dampproofed floor slabs. Other floors consist of an underfloor of the best material finished on the underside to form the ceiling below, on this is placed a heavy layer of insulating material, corrugated paper in several layers or building quilt, on which are laid, not nailed, furring strips, to which are nailed the upper floor, taking care to use nails too short to penetrate the furring strips. Thus the upper floor floats, so to speak, on the deafening.


*Figs. 21 and 22—Common types of roof lines.*

A certain amount of wood must be used for floors in any event and it is much more economical to use better material and finish than poorer material which must be concealed by plaster.

17th. Painted surfaces are reduced to a minimum, naturally. But wax is used in liberal quantities, and lasts well if properly used. No stain is ever used. Stain does for wood what hair dye does for hair—destroys all brilliancy. When applied the appearance of the wood will constantly deteriorate, whereas without stain the wood will as constantly improve with age and assume a rich mellow tone which cannot be counterfeited. Wax costs so little if properly used that a mahogany door waxed costs less than a pine door painted. The difference in the cost of the raw material is not as great as the difference in cost between wax and paint.

Wax is also the best of all finish for floors whether of wood, linoleum, tile or marble, but it should be used alone without stain, filler, varnish or any other treatment. When a floor is waxed carefully and properly in the beginning it will retain its beauty for centuries, as may be seen in the palaces of Europe. Any floor requires care but a waxed floor will give best results for the labor spent on it, and will continue to please and serve you as long as the building itself lasts.

18th. Fireplaces are chiefly of two kinds, one of which is illustrated in Figs. 23 and 29. It consists of the usual recess and a facing of tiles about six inches in advance of the wall, on top of which is a molded shelf. The tiling is not returned at sides. The construction is very inexpensive, but if properly designed is far from being either unsightly or commonplace in appearance.

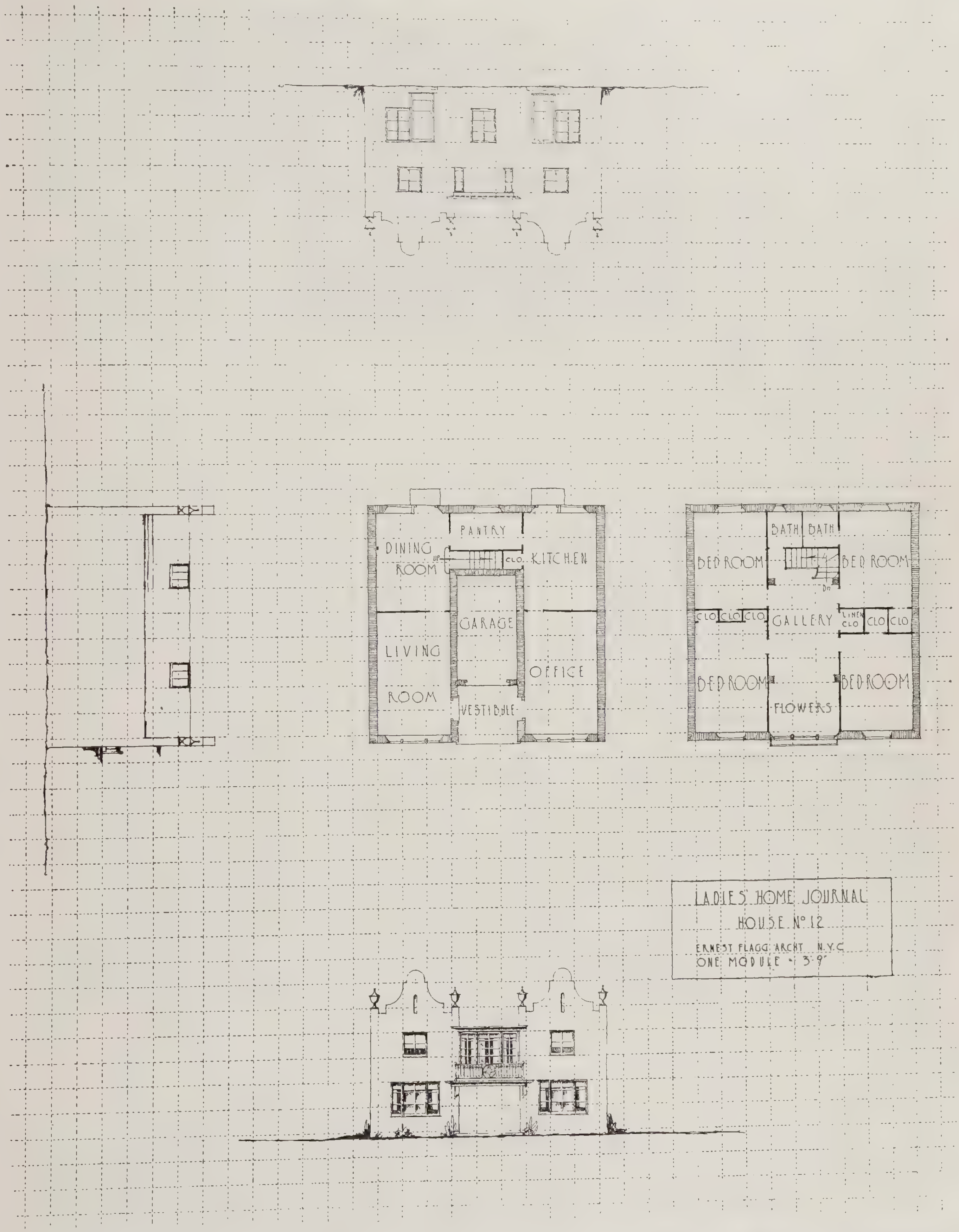
The kind most commonly used is shown in Figs. 1 and 26. It consists of a broad hearth on which are two dwarf walls to confine the ashes. There is no recess. Above the fire is a hood of commercial bronze with brass angle pieces. These fireplaces are very efficient, for besides the radiant heat from the fire there is the heat transmitted through the hood. Like the Franklin stove, to which too much praise

## *House No. 12. Plot 40 feet x 100 feet. Cost, about $20,000*

This, like house No. 11, would be particularly suitable for a professional man. The arrangement is so novel that some may think it a freak house, but it has its good points.

The garage is in the center, preceded by a kind of vestibule with a door on one side to office and on the other to living room, an arrangement which would tend to separate business from family life. Also the vestibule serving as porte-cochère would prove convenient. Those who have not lived in a house so provided can hardly realize how true this is. The porte-cochère is a luxury which few even of our rich men have availed themselves, but those who have know its worth. I speak from experience. Dining room, pantry and kitchen are on the garden side of the house. There is supposed to be a cellar under garage and pantry only.

The staircase to upper floor takes its departure from the dining room, the one to cellar is under it. On this floor there are four bedrooms and two baths grouped around a central apartment which might be used as a sitting room, library or boudoir. That part of it over the garage is intended for plants or for use as a sleeping porch.



*Standard Details for House No. 12 (Commencing on page 39) 8, 44, 45, 3, 9, 11, 12, 14, 15, 17, 18, 19, 20, 23, 30, 31, 32, 34, 35, 36, 38, 38A, 42 and 50* cannot be given, it partakes both of the nature of a stove and open fire.

I might continue and fill a volume were I to describe all the features of this new system, but the foregoing will serve the present purpose.

The waste, inefficiency and lack of ingenuity in ordinary building under present methods are extraordinary and the obstinacy with which those methods are clung to seems even more extraordinary. One might naturally suppose that better and more economical ways would be gladly welcomed and adopted, but that happens to a very limited extent. If I remember right Dr. Johnson said: "I can find you an answer but I cannot supply the necessary intelligence to understand it." I too can find better ways of building but cannot supply the will for their acceptance. Economy in building does not lie in poor workmanship and cheap material but quite the contrary. I find the very best material and workmanship by far the most economical. Bulnois, City Engineer of Liverpool, in his book "Carriage Ways and Footways," writing in 1895 says that about twenty-two years

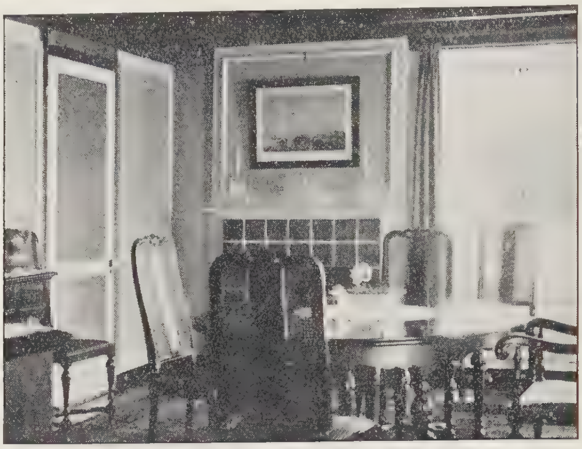


*Fig. 23—By the Flagg method of construction the door frame consists of three solid pieces of wood, jambs and lintel.*

## *House No. 13. Plot 40 feet x 150 feet. Cost, about $15,000*

This house, like No. 12, has a vestibule in form of porte-cochère. The garage has doors at each end so that the car may be drawn onto the paved area back of it for washing purposes. It also affords vehicular entrance to the garden, particularly desirable in this case because of the swimming pool.

On the ground floor the living room occupies all the frontage not used for the garage. There is a small vestibule between it and porte-cochère. This might be equipped with cupboards for coats on one or both sides. Back of the living room is the dining room facing the garden and the kitchen is in an **L**. There is also a storeroom attached to the kitchen. Stairs to upper floors depart from the living room, and entrance to them is supposed to be equipped with a door to prevent draughts. The upper floor has four bedrooms, a bath and the necessary closets. There is a low space between roof and ceiling of this floor ventilated by ridge dormers on all four sides. There should be a large opening in the ceiling of corridor, such as described for house No. 2, to permit hot air to escape and to admit the cool night air. The flat roof of the kitchen extension might be equipped as a sleeping porch.

The most distinctive feature of this plot is the swimming pool. If people only understood the advantage and practicability of such pools, there would be more of them.

## *House No. 14. Plot 30 feet x 150 feet. Cost, about $20,000*

The most distinctive feature of this house is the raised forecourt, a full story above the street. It is reached by stone or concrete steps of very easy rise and broad tread. Under this court is a room for the heating apparatus; thus we have a cellar without the usual disadvantages. The cost of excavating is avoided, it is not directly under the house and is convenient of access from the street. The steps give the court more privacy than it would otherwise have and add much to the beauty and interest of the house, imparting distinction which every house should have.

The raised court elevates the main floor, an advantage well understood by the French. The ground floor in France is the *rez-de-chaussée*, given over to service, for which it is well adapted. Being of easy access from the street, it can be entered without contact with that part of the house reserved for the family. The French are a logical people and many valuable suggestions may be had from them that fit American needs.

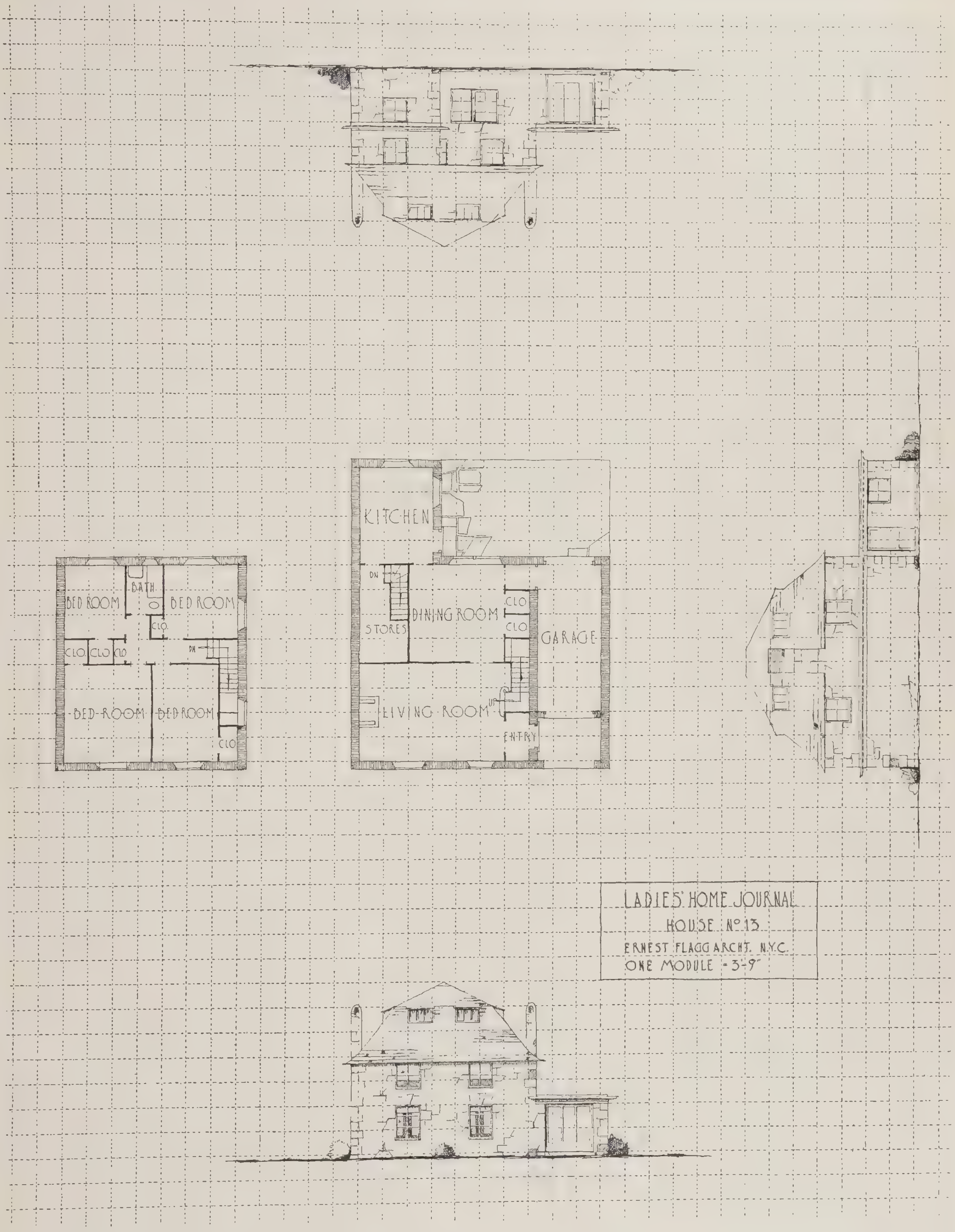
The grand apartments in a French house are *au premier*, that is to say, one flight up. We do wrong to call this floor the second. It should be the first and it is so designated by the English.

This house therefore illustrates a type well worthy of serious consideration. As this one is planned, the dining room, kitchen and its dependencies are on the ground floor facing the garden, part of which, near the house, is given to a lawn, beyond is a vegetable garden, and at the extreme end of the plot a greenhouse—a convenient location for it in connection with the service alley. A walk, bordered on one side by flowers and on the other by fruit or other vines on the wall, leads to the greenhouse. On the second or what we miscall the third floor are two bedrooms and a bath, two other bedrooms and a bath are on the first floor, overlooking the garden. This is an unusually compact, yet comfortable house. It demonstrates that all essential features demanded by our modern life may be had where only small building lots are available.

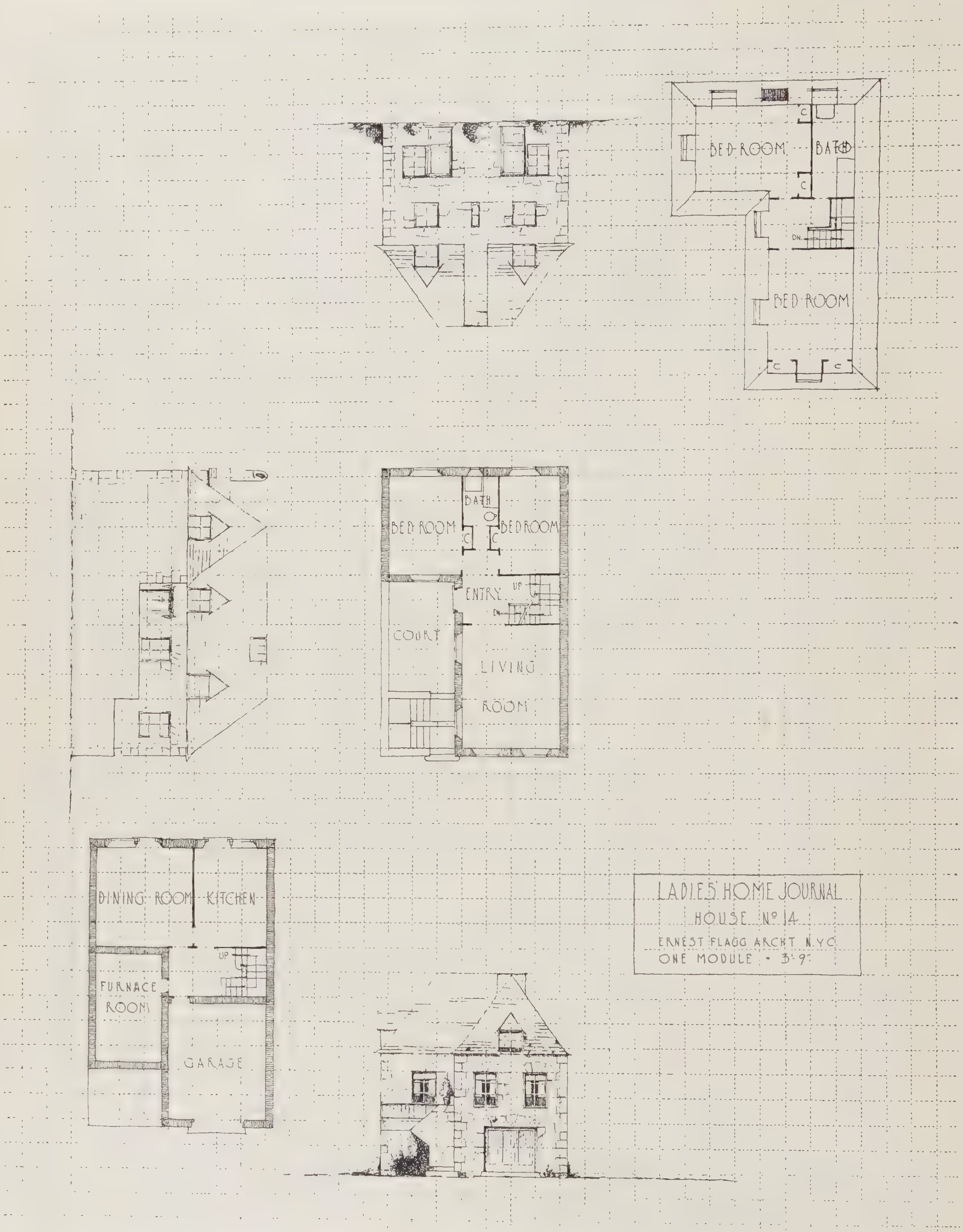
## *House No. 15. Plot 20 feet x 150 feet. Cost, about $12,000*

The part of the house on the street is only one story high. It contains the garage, through which one passes to a small square court, paved in the center with a border for vines and flowers. The garage has doors at both ends so that the car can be drawn into the court. To the right of the garage doors is a small door for pedestrians. There is no separation between garage and the place where they pass, but there might be a partition if desired. The entrance from the court is into the living room, between which and the kitchen on one side is the staircase and on the other a storeroom, beyond, and with a window to the garden, is the kitchenette. The house is intended for a very small family who keep no servants. Under such circumstances, the kitchen, where the housewife spends most of her time, should be a very pleasant room.

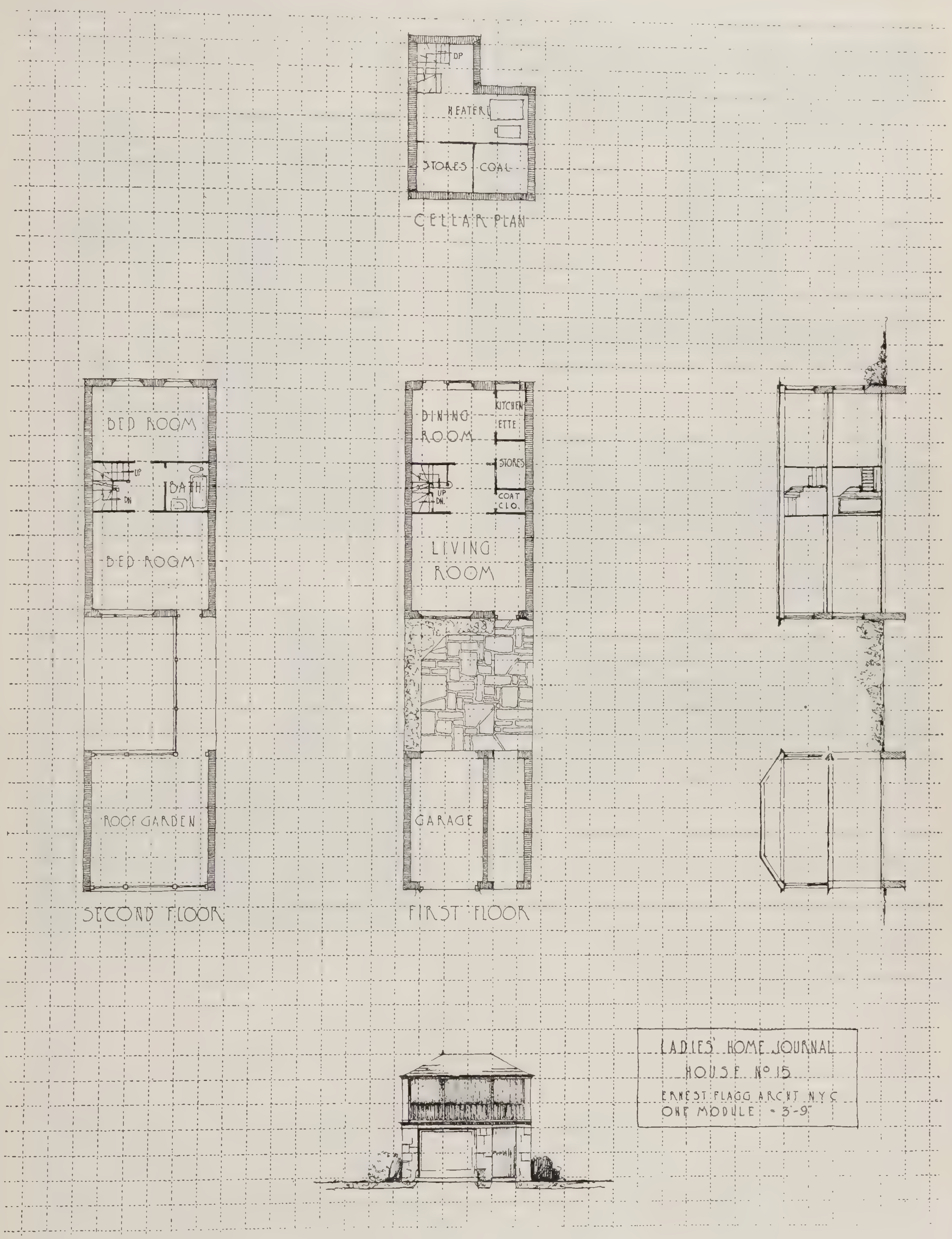
On the upper floor of this house there are only two bedrooms and a bath. One of the bedrooms connects with a balcony at the side of the court by which the roof of the garage may be reached. This is fitted up as a sort of roof garden with a permanent awning. It overlooks the street and would be a pleasant place to sit. It could also be used as a sleeping porch where more room was necessary or desirable.



***Standard Details for House No. 13*** *(Commencing on page 39) 6A, 7, 43, 45, 3, 9, 11, 12, 14, 15, 17, 18, 19, 20, 23, 30, 31, 32, 34, 35, 36, 38, 38A, 42 and 50*



*Standard Details for House No.* 14 *(Commencing on page 39) 6A, 7, 43, 3, 9, 11, 12, 14, 15, 17, 18, 19, 20, 23, 30, 31, 32, 34, 35, 36, 38, 38A, 42 and 50*



***Standard Details for House No.* 15 *(Commencing on page 39) 6A, 45, 3, 9, 11, 12, 14, 15, 17, 18, 19, 20, 23, 30, 31, 32, 34, 35, 36, 38, 38A, 42 and 50***

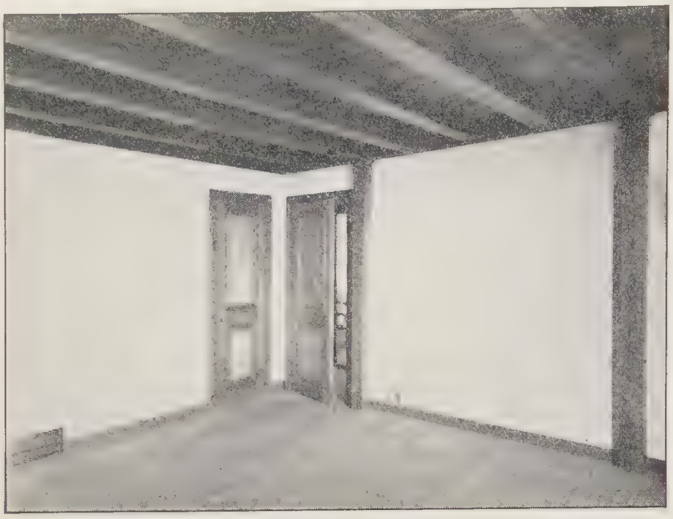


*Fig. 24—Ceilings are of two kinds, sloping and flat. Flat ceilings are made by exposing the floor beams.*

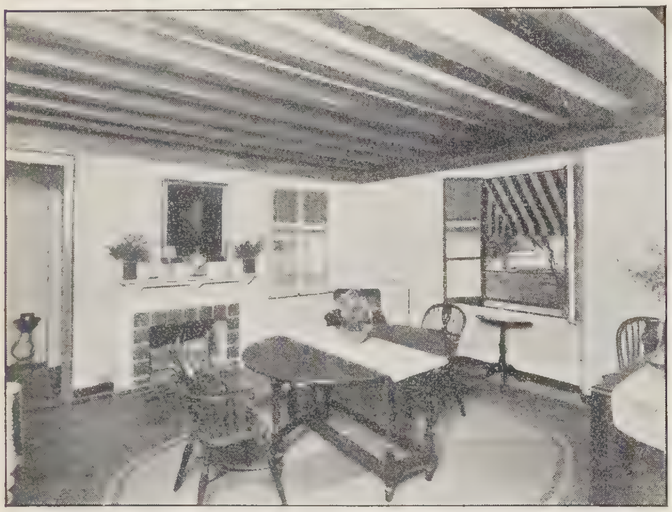


*Fig. 25—Shows plastering between beams.*

ago the city of Liverpool, acting under the advice of its engineers, began the construction of the best possible roadways regardless of cost, with the result that whereas before 1872 the expense of maintenance per mile for the inferior pavements had been 270 pounds per annum, the cost in 1895 for the superior ones then in use had been reduced to 198 pounds per mile, and this in both cases included interest, sinking fund and all other items. The same principle applies equally to house building. The very best workmanship and materials are by far the cheapest in the long run and the greatest economy is had in their use. True economy consists not in skimping but in eliminating useless labor and materials, in finding easier and more direct ways of

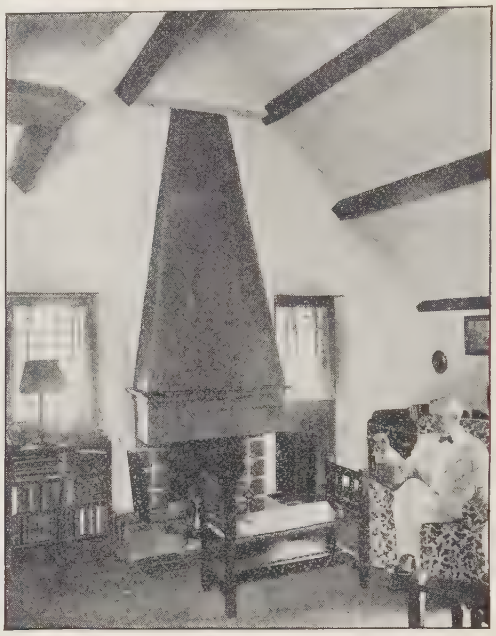


*Fig. 26—The kind of fireplace most commonly used.*

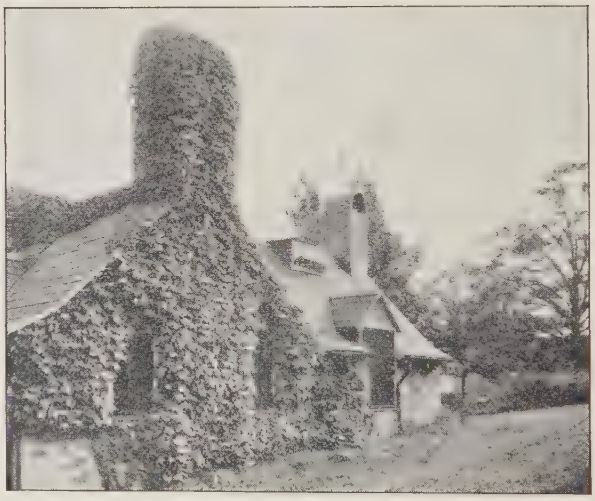


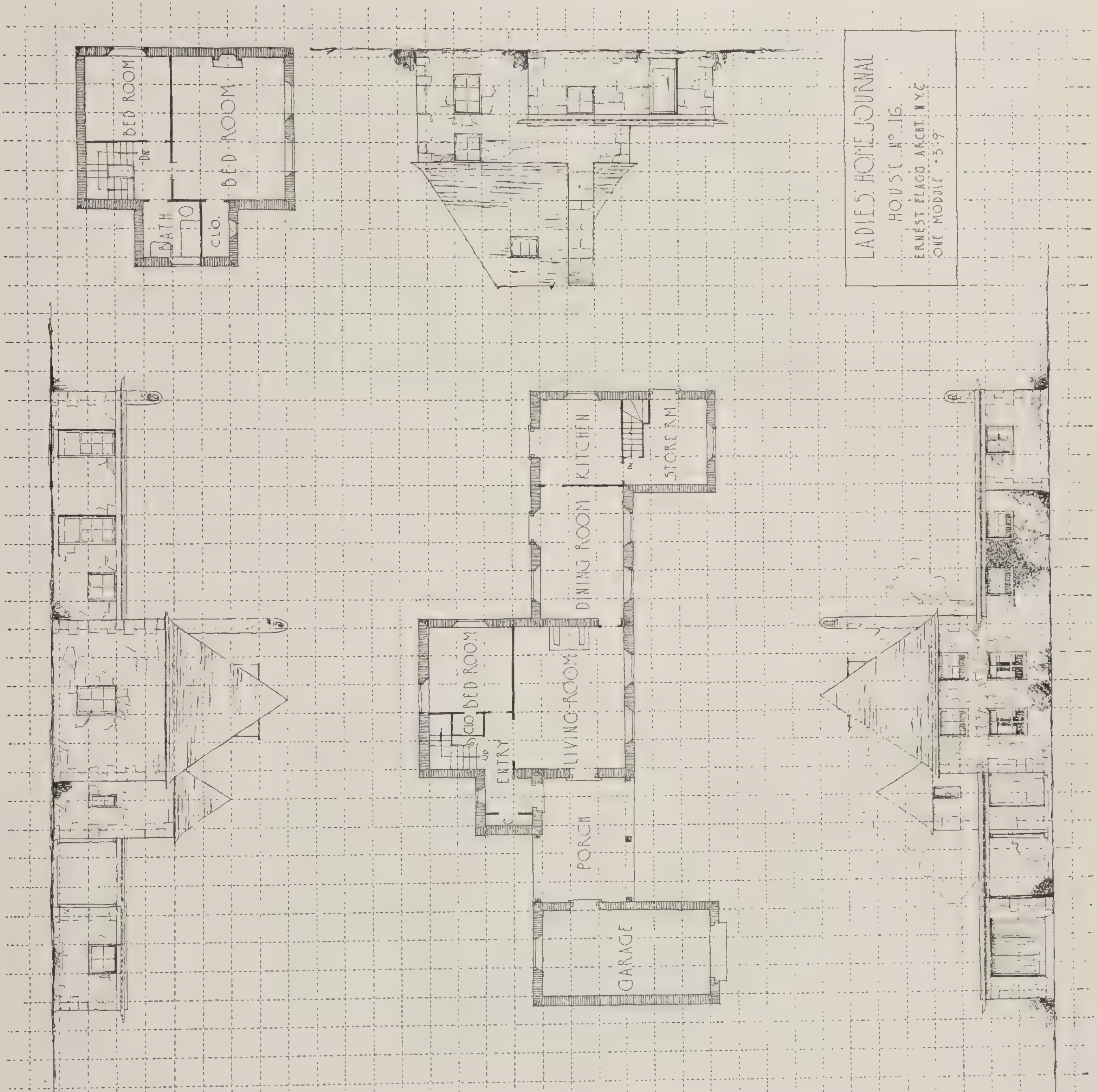
*Fig. 27—Roof lines may extend down to within a few feet of the ground.*

## *House No. 16. Plot 100 feet x 90 feet. Cost, about $14,000*

This house is not very large but it makes a great show, as the saying is, because all parts are utilized for the purpose, including garage, porch and space that would ordinarily be in the cellar. Therefore the little house assumes the appearance of a small mansion and the utmost is obtained for the outlay.

The house consists of a central body two stories high and wings of one story. The left wing contains a porch, of the type of one at Stone Court, Staten Island, shown in Fig. 12, between house and garage, which latter is directly on the street. In the right wing is the dining room, facing street on one side and garden on the other, the kitchen and the storeroom, the two latter balancing the garage. Between garage and kitchen wing stretches a narrow forecourt paved in the center and bordered with flower beds, separated from the sidewalk by a picket fence. To enter the house one passes through this court and across the porch to the doorway in base of stair turret. The entry contains the stairway and connects with the living room and a smaller room which might be used as a bedroom or study. If the family was small it would doubtless serve the latter purpose on ordinary occasions and for a guest when needed. The kitchen has a service yard with entrance from the street, the more needed in this case as the plot has no connection with the service alley.

The upper floor contains two bedrooms and a bath over the central portion where good exposure is obtained.



*Standard Details for House No. 16 (Commencing on page 39) 6A, 7, 10, 43, 45, 48, 3, 9, 11, 12, 14, 15, 17, 18, 19, 20, 23, 30, 31, 32, 34, 35, 36, 38, 38A, 42 and 50* reaching certain ends, in the standardization of parts, in the avoidance of waste space, in simplicity of plan and most of all in the application of those principles of design upon which beauty depends, thus adding a greater value to the product at no cost.

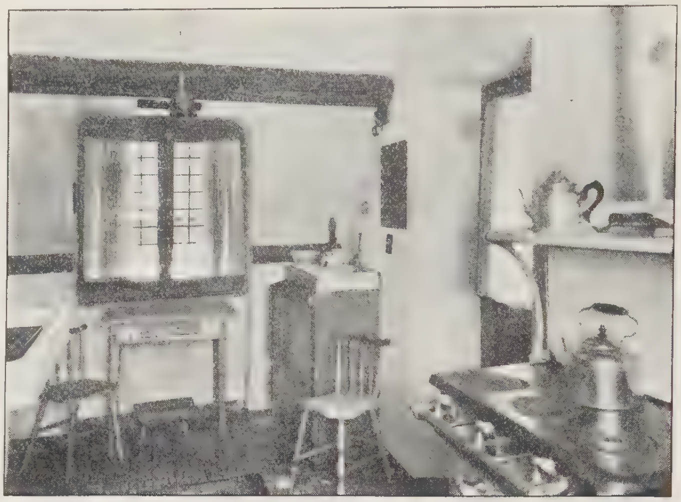


*Fig. 28—A corner in a typical Flagg kitchen.*

## *Advantages*

It has been apparent to the reader thus far that while the principle purpose of the project called to your attention has been to stress the advantages of commonsense placement of houses upon small city and suburban lots, there are many additional innovations, not only in architectural type, but in methods of construction as well which Mr. Flagg has ingeniously contrived to incorporate in these houses.

Whatever our acceptance of his revolutionary suggestions may be, there are features which many of us will wish to incorporate in our new homes which are so sensible on their face as to require no more than the suggestion.

Probably the most important of these is the ridge dormer which is a standard feature of all Flagg houses. The method of building these is described in detail elsewhere in this booklet. These dormers have the marked advantage of providing complete circulation of air, but without causing drafts, as occurs in our present mode of ventilating houses through open windows and doors. In the sleeping quarters, particularly, this is an advantage. Mr. Flagg has demonstrated many times that by keeping windows tightly closed on hot days and merely opening these dormers, the temperature can be held many degrees lower inside the house than is possible under present-day methods of ventilation, at the same time causing a constant change of air without drafts.

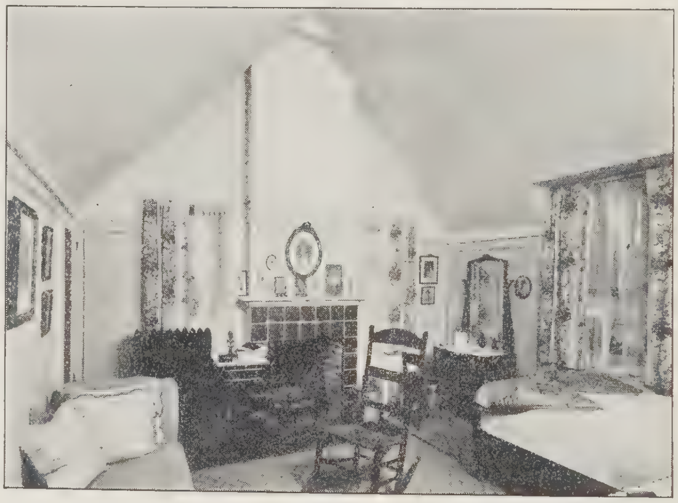


*Fig. 29—One type of fireplace consists of the usual recess and a facing of tile.*

As Mr. Flagg points out, this is not particularly or exclusively an idea of his own, as he borrowed it from the artisans of ancient Greece. It is one of those old, new things which, doubtless, will have considerable influence in changing our architectural ideas in the future.

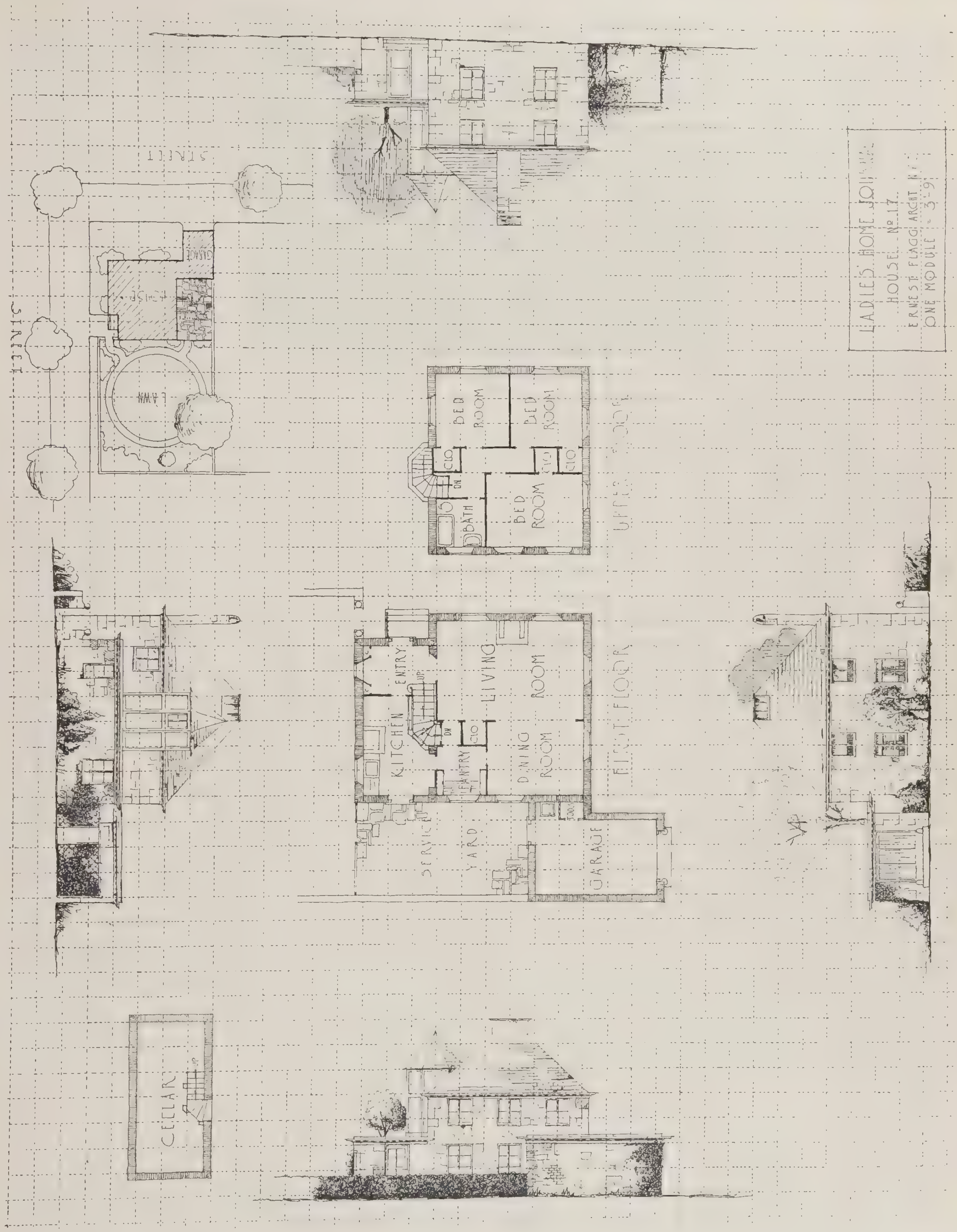
Another very important suggestion which Mr. Flagg makes is his method of building upon a concrete slab through the elimination of cellars, or most of the cellar under the house. Cellars have become largely out of fashion in recent years anyway, due to the comparatively high cost of excavation in most parts of the country and to the fact that cellars under the entire house are seldom necessary, and if present are seldom used to any good purpose, to say nothing of the menace their dampness presents.

Mr. Flagg's method of building upon a damp-proof concrete slab is simple, economical and effective and certainly a marked improvement over present methods where cellars are not used.

Another important advantage which, perhaps, does not occur to the reader at first examination, is the way in which Mr. Flagg has standardized all measurements through what he calls the module system of measurement. In plans found on accompanying pages, it will be noticed that they are drawn on paper containing tiny squares. Each square represents one module, the standard measurement of which, in all plans, is 3 feet 9 inches in size. All houses are planned in definite

## *House No. 17. Plot 50 feet x 100 feet. Cost, about $16,000*

This house enjoys the usual advantages of a corner plot and is so placed as to have permanent light on all four sides. Unlike most of the other houses it has a little cellar under kitchen and entry, reached by a continuation of the same spiral stairs which serve the upper floor. The entry is at one of the corners and is provided with coat closets. The door from it to living room is in the main longitudinal axis of both pieces. It is a peculiarity of plans governed by building units or modules properly used that the rooms not only adapt themselves to primary proportions of height, depth and breadth, but all the features such as doors, windows and fireplaces also fall into harmonious relationship with themselves and with the whole. Thus a small house designed in this way may have harmony of proportions and symmetry of plan to an extent not found in the most carefully studied monumental building designed by common methods and in which proportions are arrived at by guessing. The dining room adjoins the living room and the pantry is between it and kitchen. All three have windows to the service yard back of garage, which may be reached from kitchen, garage and garden. The garage is attached to the house but has no direct entrance to it. It is provided with a recess for a sink and small workbench. The roof is flat and might be fitted to serve as a sleeping porch. The roofs of several of the other garages attached to the various houses might also be so used, where additional room is desired.



***Standard Details for House No. 17** (Commencing on page 39) 6A, 10, 43, 45, 48, 3, 9, 11, 12, 14, 15, 17, 18, 19, 20, 23, 30, 31, 32, 34, 35, 36, 38, 38A, 42 and 50* multiples of these squares or modules. Following a system of this kind it is a comparatively easy thing to ascertain measurements and the comparative height of any room or portion of the building. It likewise standardizes building operations to a point where construction is reduced to a science. An examination of this feature will convince any builder or reader of its worth.

Mr. Flagg makes an aggressive case for honesty in design and construction which will not fall on unresponsive ears among builders of all kinds. The desire on the part of everyone is to eliminate the false and the untrue, especially in house architecture. Making things appear to be what they are not has been one of the mistakes in small-house architecture in this country. Dishonesty in design and construction of this type inevitably leads to dissatisfaction and distrust.

Mr. Flagg's plea for honesty in construction and architecture is based upon the desire of real homemakers to find ways and means to secure more home, more comfort and convenience in family life for the money to be expended. While there are many short cuts and savings effected by the suggestions he makes, none of them are based upon a desire for mere cheapness in construction. American families are not seeking cheap houses; houses cheaply constructed, cheaply designed or cheaply equipped. True economy does not consist of using inferior materials put together haphazardly, but in fine workmanship and the best of materials.

If the abandonment of a custom in building or the adoption of a new method of construction is to result in a cheap effect nothing substantial has been gained. On the other hand, if by the adoption of short cuts, new and more sensible methods of construction or the elimination of features that no longer serve the needs of American families result in securing more comfort and convenience for the family, then real progress has been made.

One of the first laws in architectural design is that "form must follow the function." Many of the evils of present-day design and methods of construction result from the fact that the form persists long after the function disappears; thus we find certain expensive types of senseless ornamentation clinging to our houses which contribute nothing to the design or to the comfort of the family living therein. One of the most outstanding examples of this is the front porch which is found on a surprisingly large percentage of houses being built today. A moment's thought will convince any reader that the usefulness of the front porch has practically disappeared because of the changing needs of the times, and yet they are permitted to dominate the architecture of the dwelling and to usurp a considerable percentage of the builder's money, all because of senseless retention of the old form. It is in the complete elimination of all these unnecessary architectural details and in standardized methods of construction that houses of this type can be had at such a comparatively low cost.

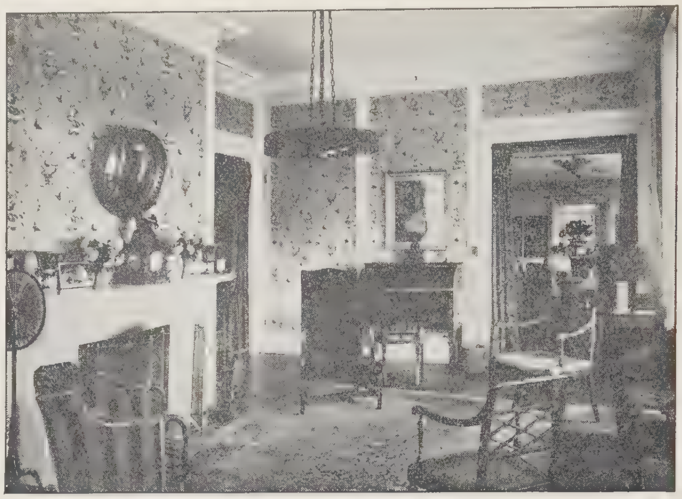


*Fig. 30—Another view of the type of fireplace shown in Fig. 29.*

It may be that Mr. Flagg's suggestion of a new method of constructing inside partitions, of making slate roofs and placing window and door frames points the way to the elimination of other serious factors in building costs.

Another advantage of the houses shown, aside from honesty in design and sturdy construction, is their comparatively low cost when judged in connection with prevailing types and methods of construction. Perhaps a word about the estimated cost of the various houses would be in order here. The estimates have purposely been made high in order to cover every possible local contingency that might arise. It is our feeling, as well as that of the architect, that there is not a house in the series that cannot be built for considerably less than the estimated cost indicated. In favorable localities, most certainly, a considerable saving can be made. While Mr. Flagg has found that his estimated cost of $100.00 per square module is invariably high, he uses that arbitrary figure in making estimates in order to be perfectly safe and cover every possible, unforeseen contingency.

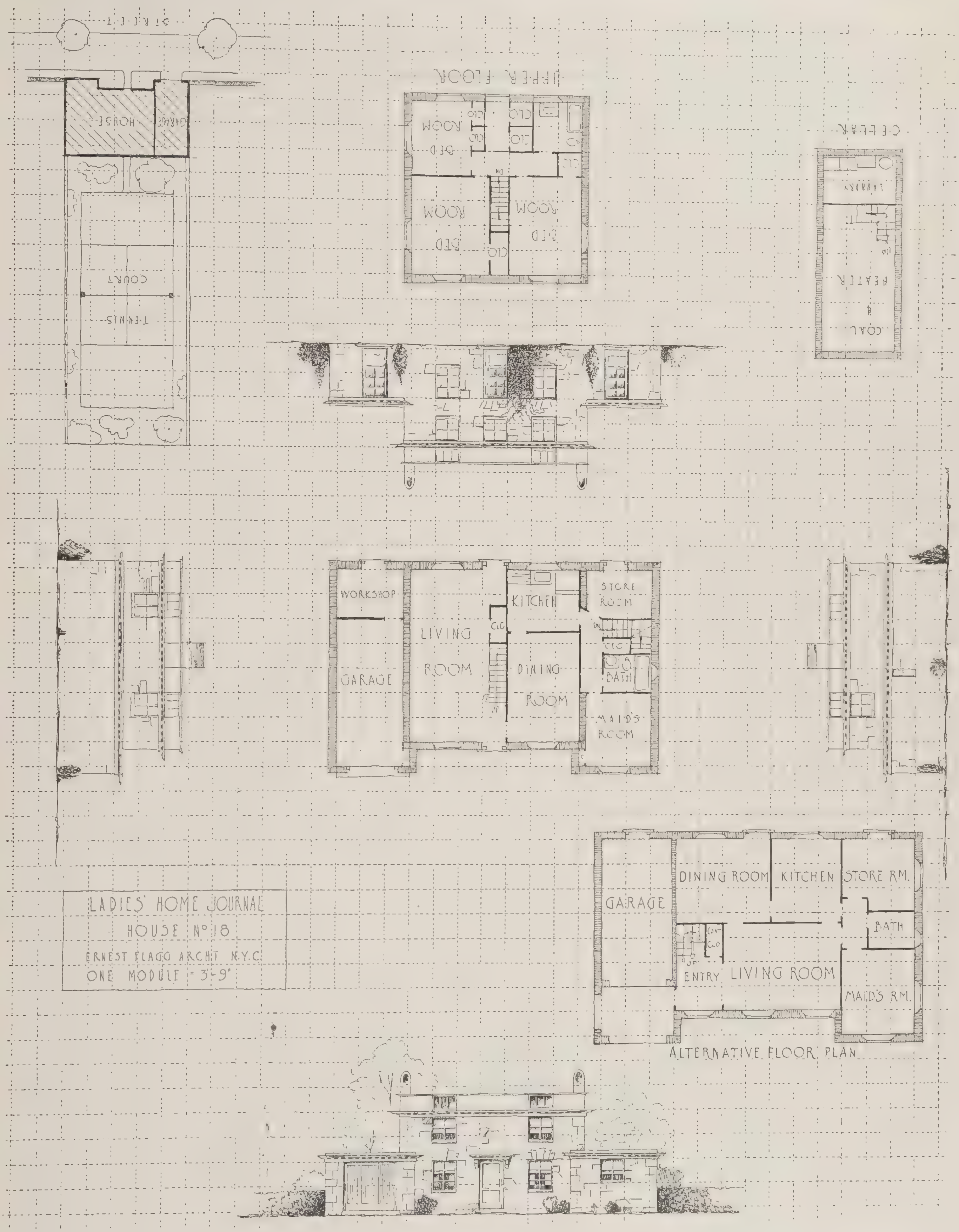
Questions, naturally, will arise in the mind of the reader which may not be found answered in this booklet, in spite of our effort to anticipate and cover every possible one that may come to mind. We have tried to anticipate the needs, tastes and desires of all classes of American families. The studio house has been planned for resident photographers, music teachers and the like; and resident physicians and dentists have one house designed especially for them. There is a house for those who want their living room to the front, and for those who do not like their living quarters right on the street, there are several houses with entrance courts. In case you are not absolutely clear concerning any detail of construction or design or plan of any of these houses, feel free to address your questions to the Architectural Editor, LADIES' HOME JOURNAL, Independence Square, Philadelphia.

## *House No. 18. Plot 50 feet x 140 feet. Cost, about $13,000*

There is a central two-story body flanked by one-story wings. The main entrance is directly into the living room, which does not seem a very good arrangement, but some persons like it, or at least do not object. A better plan might be to dispense with the shop back of garage and use the forepart of this wing as a porte-cochère with entrance from it. The stairs depart from living room, which would be objected to by many.

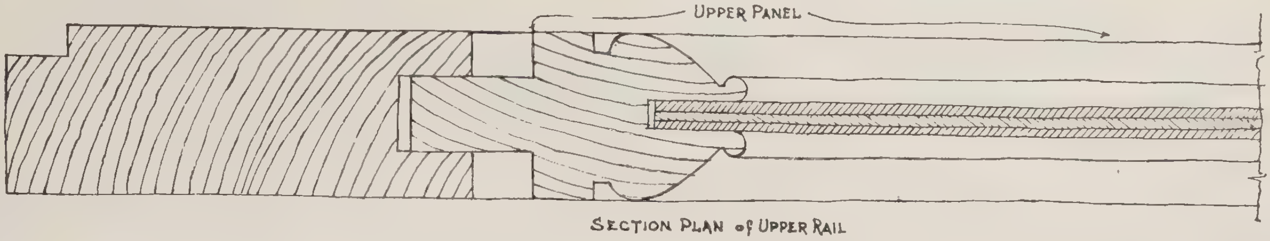
The left side of the main body of the house on ground floor contains the dining room and kitchen, and the right wing, maid's room, furnace and store rooms. For most persons the plan might be greatly improved by adding one module to the depth of the main part and dividing it as per the adjoining diagram. On upper floor are the bedrooms with bath and the usual complement of closets.

The garden has been mostly sacrificed to a tennis court.

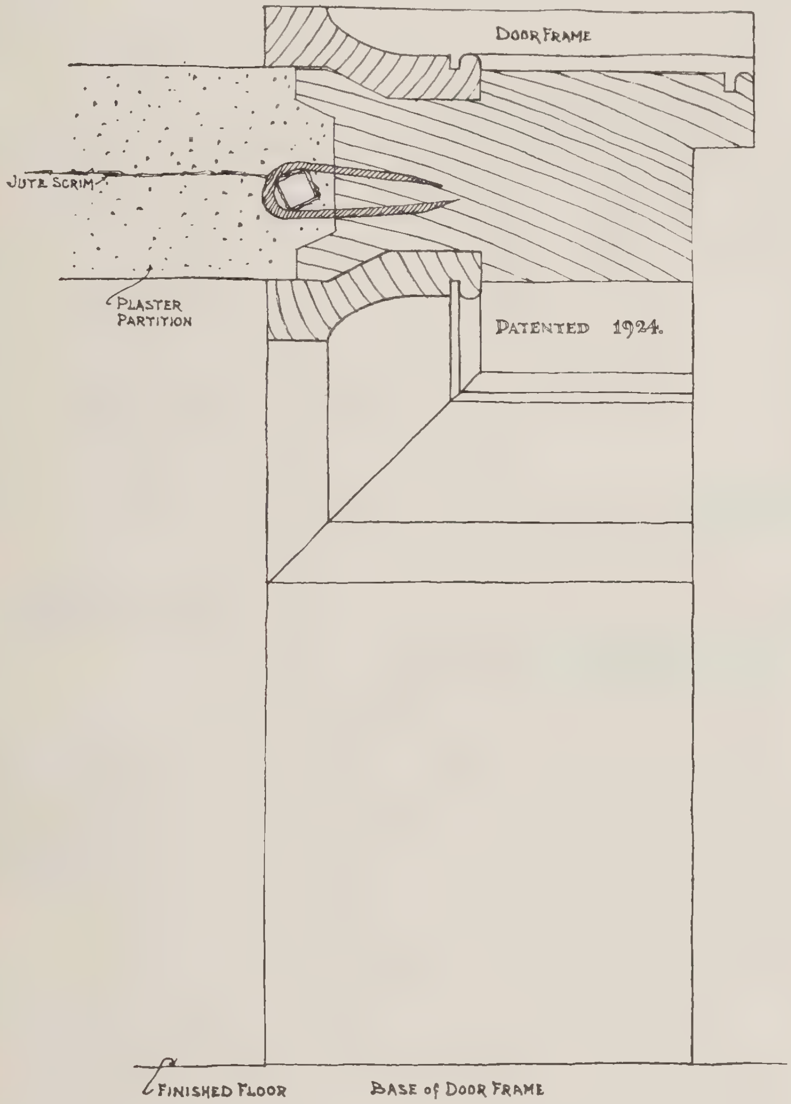


***Standard Details for House No. 18** (Commencing on page 39) 6A, 27, 27A, 45, 48, 53, 3, 9, 11, 12, 14, 15, 17, 18, 19, 20, 23, 30, 31, 32, 34, 35, 36, 38, 38A, 42 and 50*

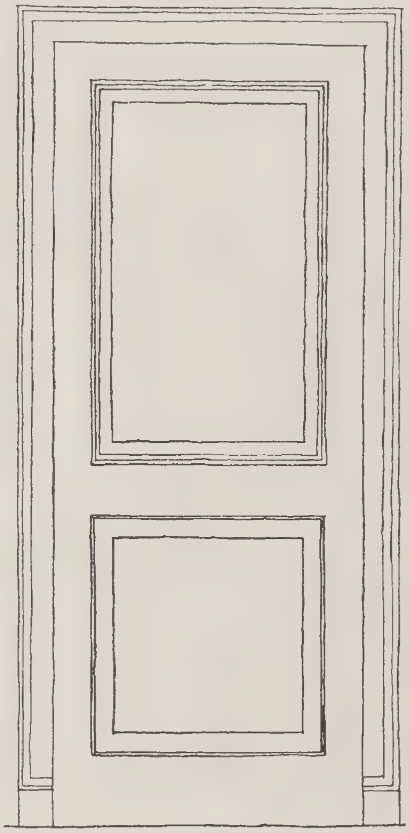
THE following details are for illustration only. Standard details in scale for actual use in constructing any house for which plans are shown on pages 5 to 37, inclusive, of this booklet will be furnished at $2.00 per set.



SECTION PLAN of UPPER RAIL

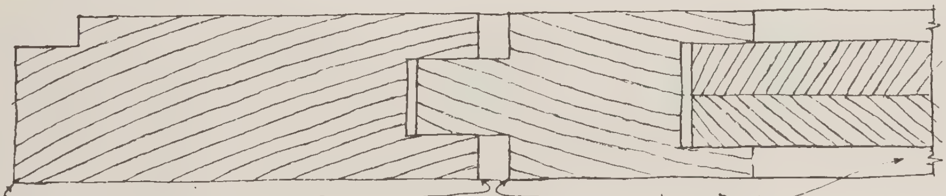


BASE of DOOR FRAME



ELEVATION

③

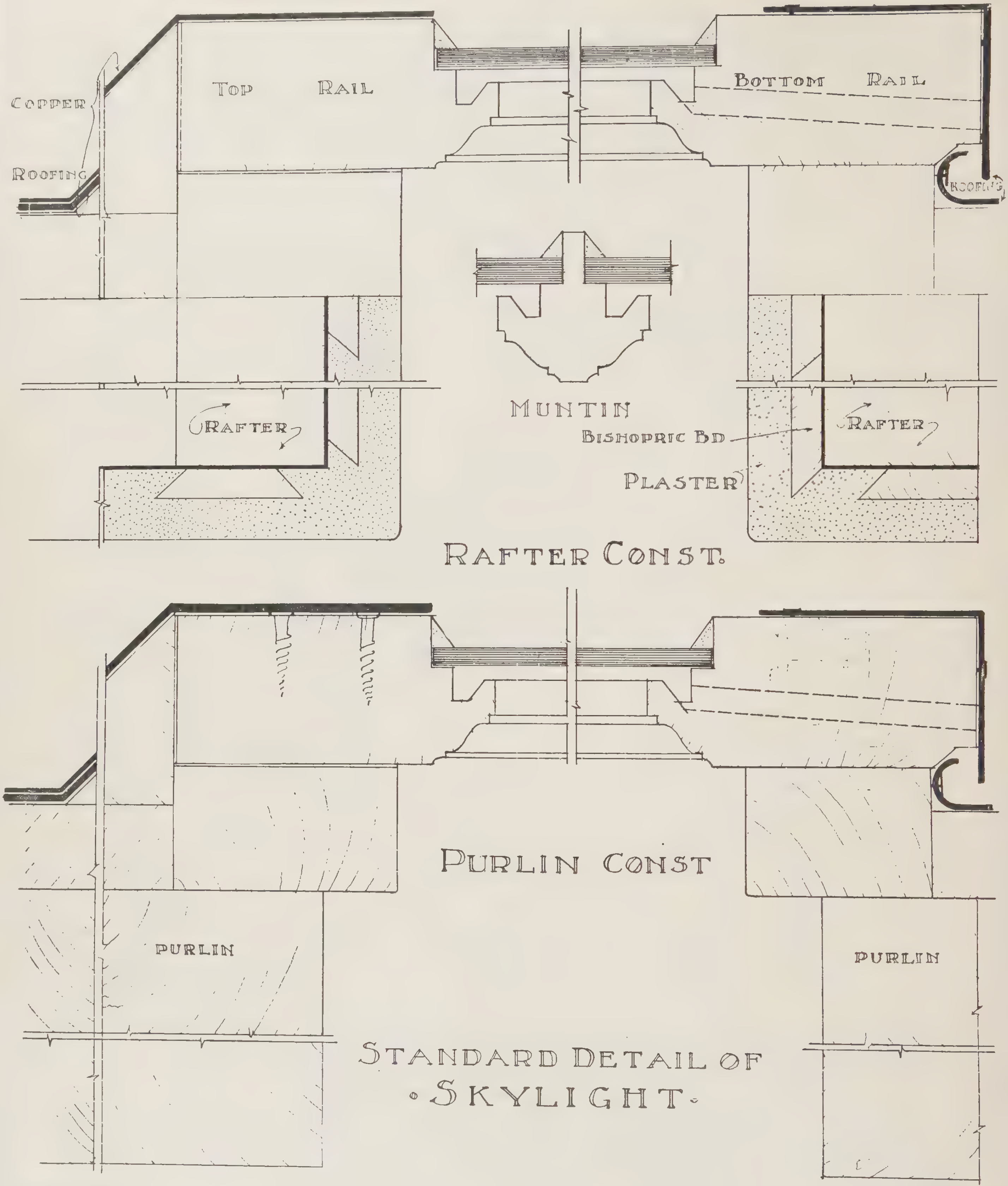


PLAN SECTION of STILES

Standard Detail
of
INTERIOR DOORS

No 3
ERNEST FLAGG ARCH'T
N.Y.C.

DEC. 3. 1924
SCALE
1 sq. = 3"
AND.
Full Size



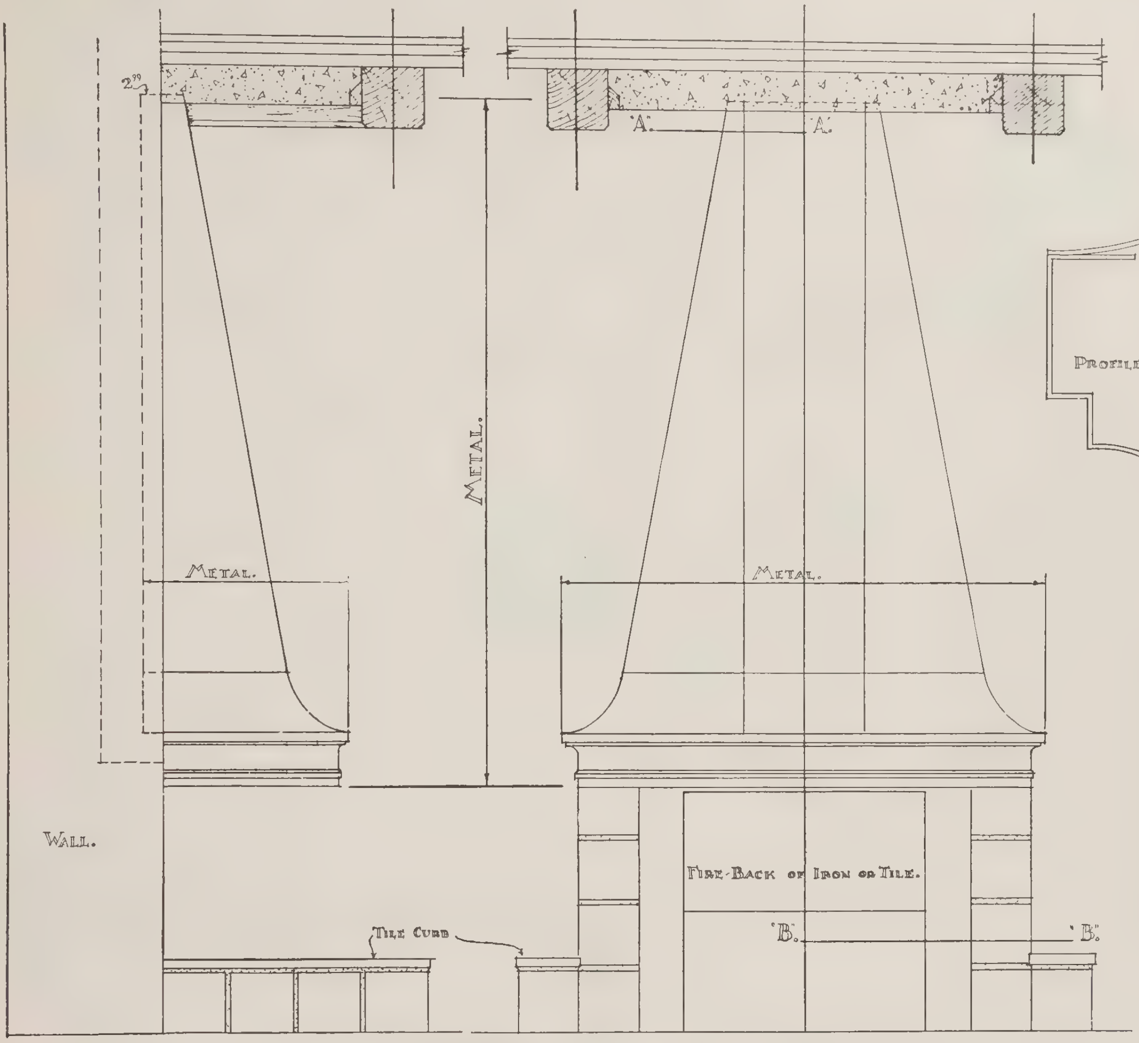
RAFTER CONST.

PURLIN CONST

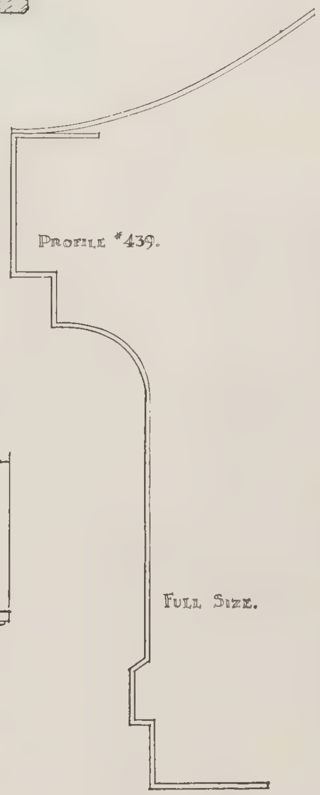
STANDARD DETAIL OF
• SKYLIGHT •

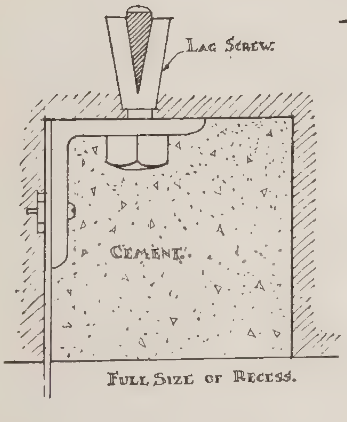
OCT. 8, 24

#4

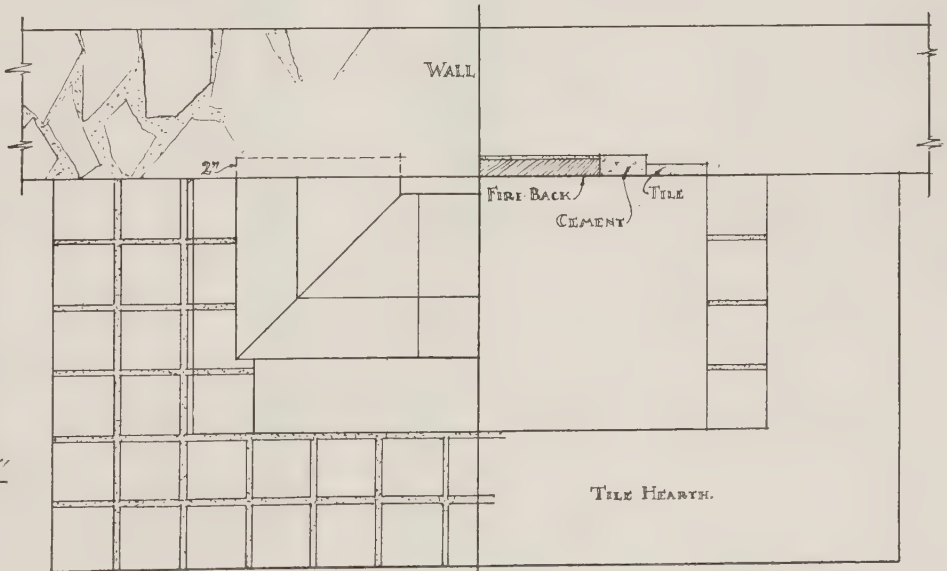


Scale 1sq-3".



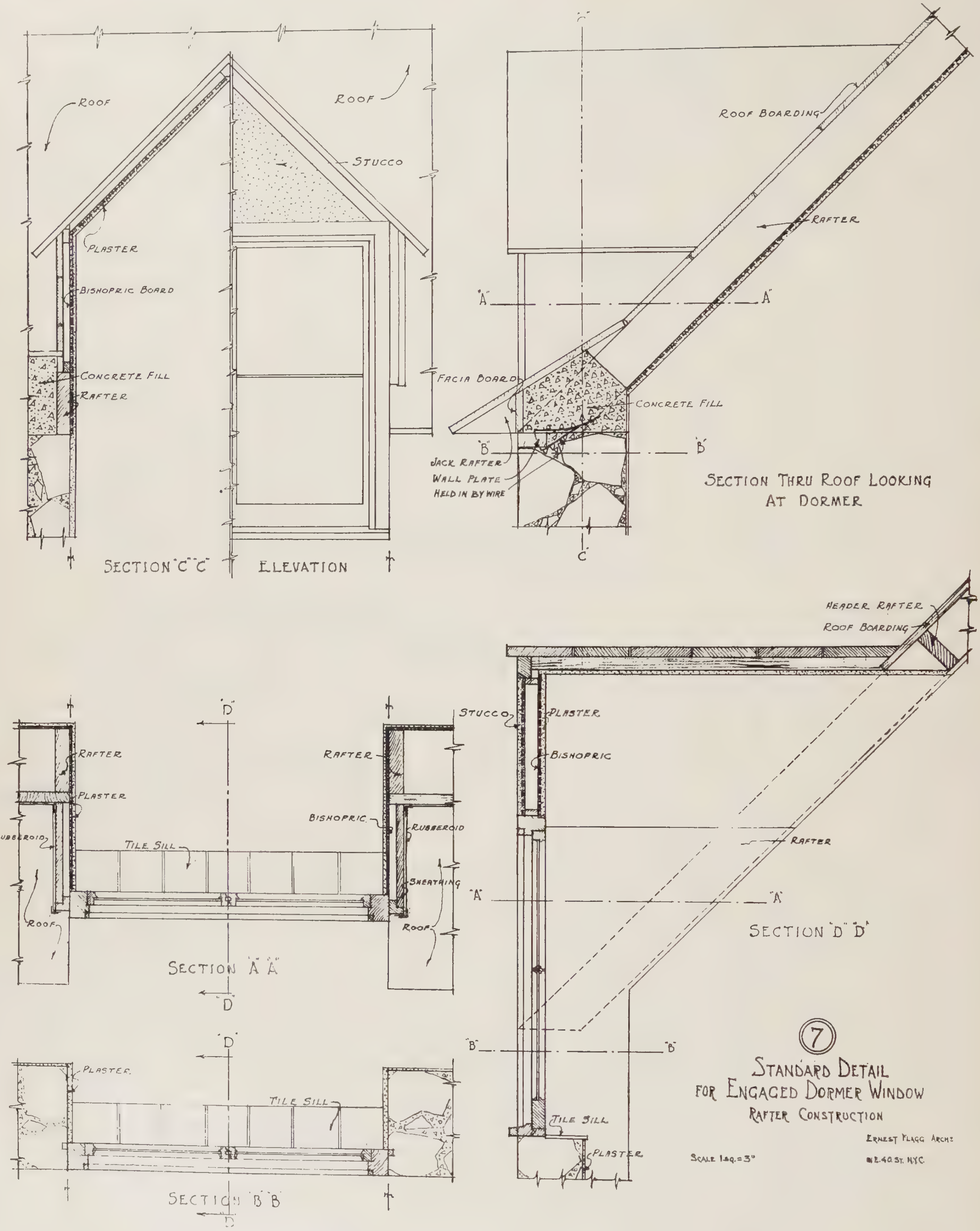


Full Size of Recess.



Section "A-A". Plan. Section "B=B".

6A



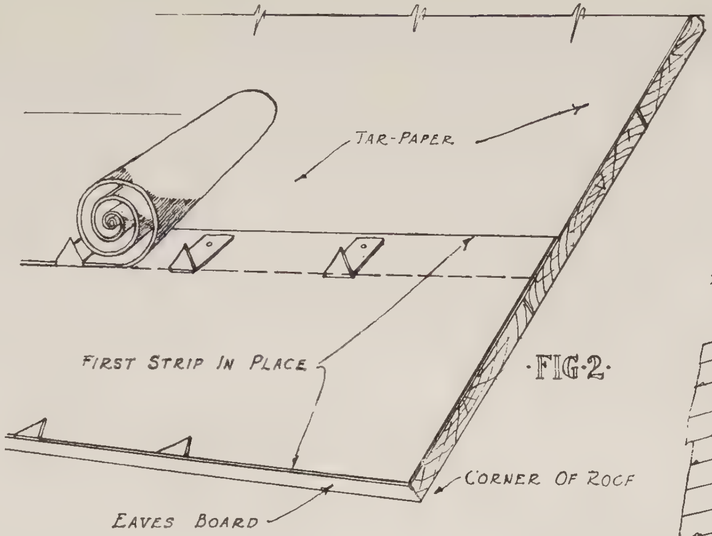
⑦

## STANDARD DETAIL FOR ENGAGED DORMER WINDOW

RAFTER CONSTRUCTION

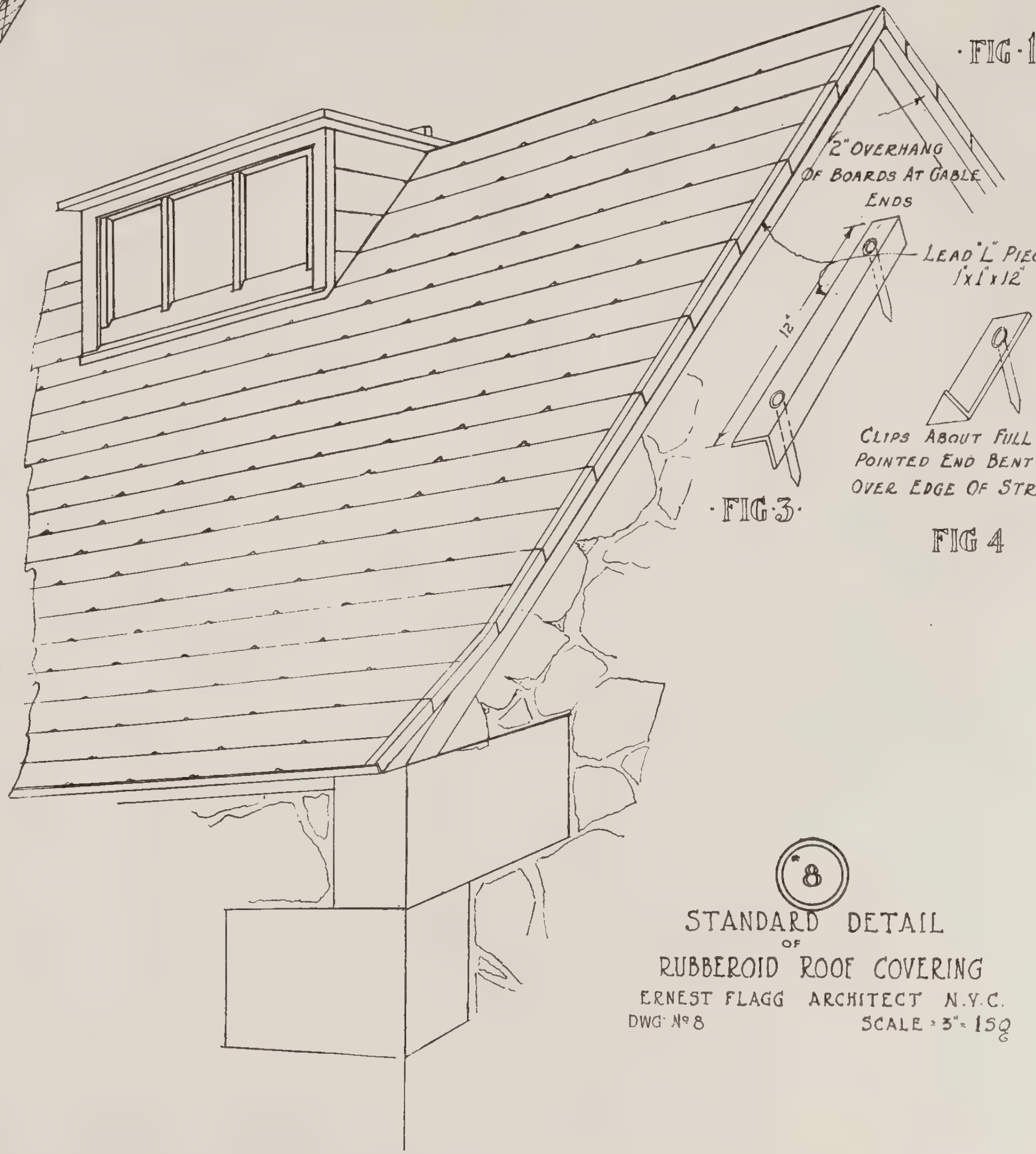
SCALE 1 SQ. = 3"

ERNEST FLAGG ARCHT
[illegible] E.40 ST. N.Y.C.



·FIG·2·

RUBBEROID STRIPS 12" WIDE
2" OVERLAP, CLIPS EVERY 8"
LEAD ANGLES AT END OF STRIPS

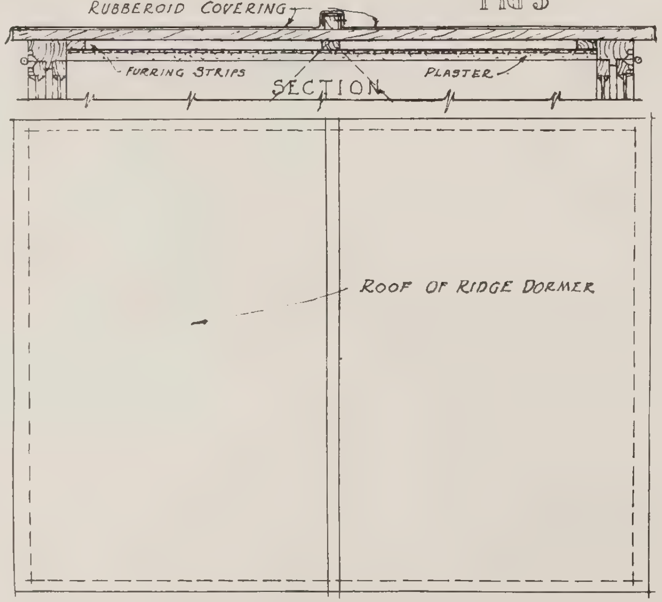


·FIG·1·

·FIG·3·

FIG 4

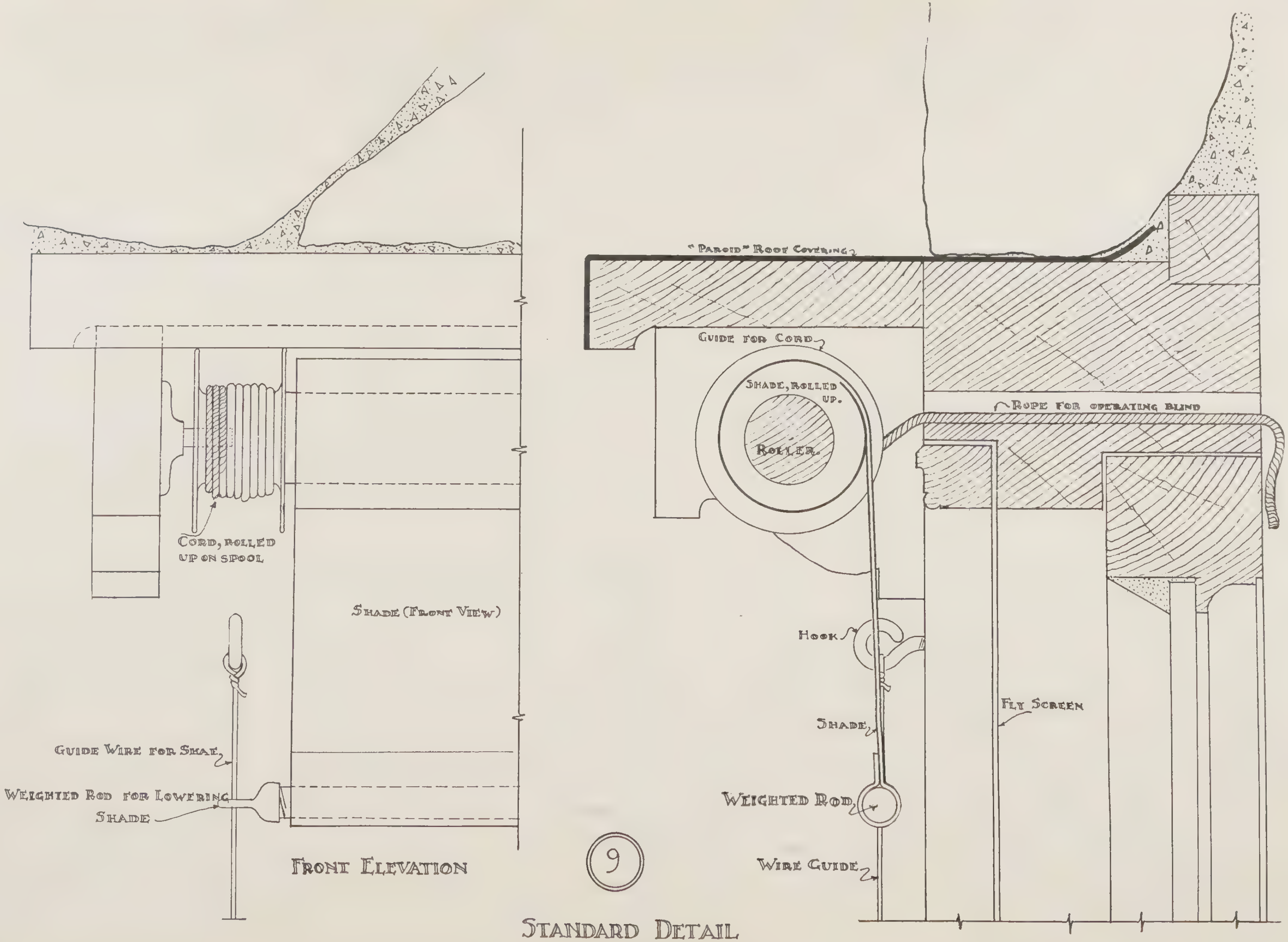
·FIG·5·



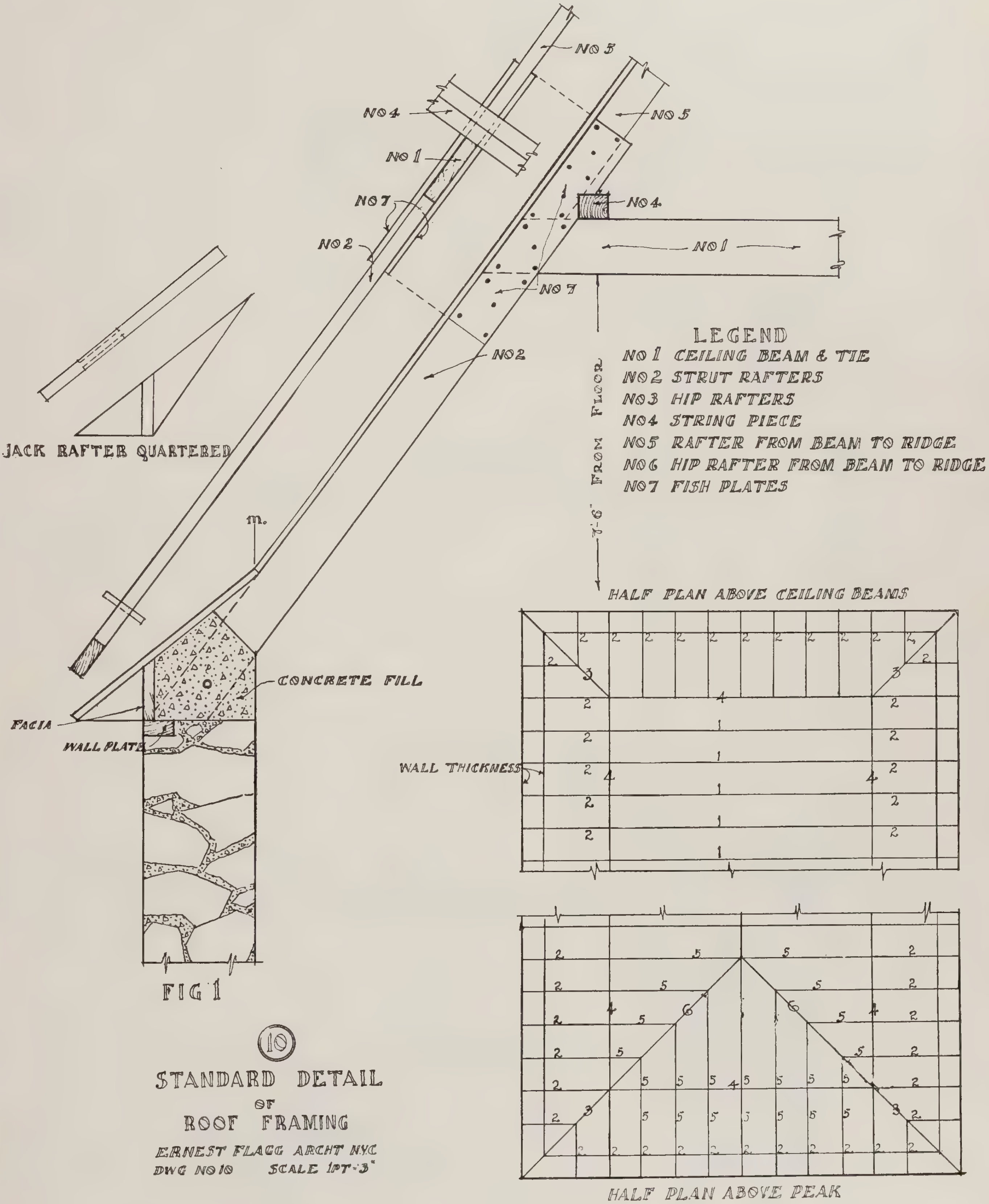
PLAN

⑧

STANDARD DETAIL
OF
RUBBEROID ROOF COVERING
ERNEST FLAGG ARCHITECT N.Y.C.
DWG: Nº 8 SCALE = 3" = 1'0"



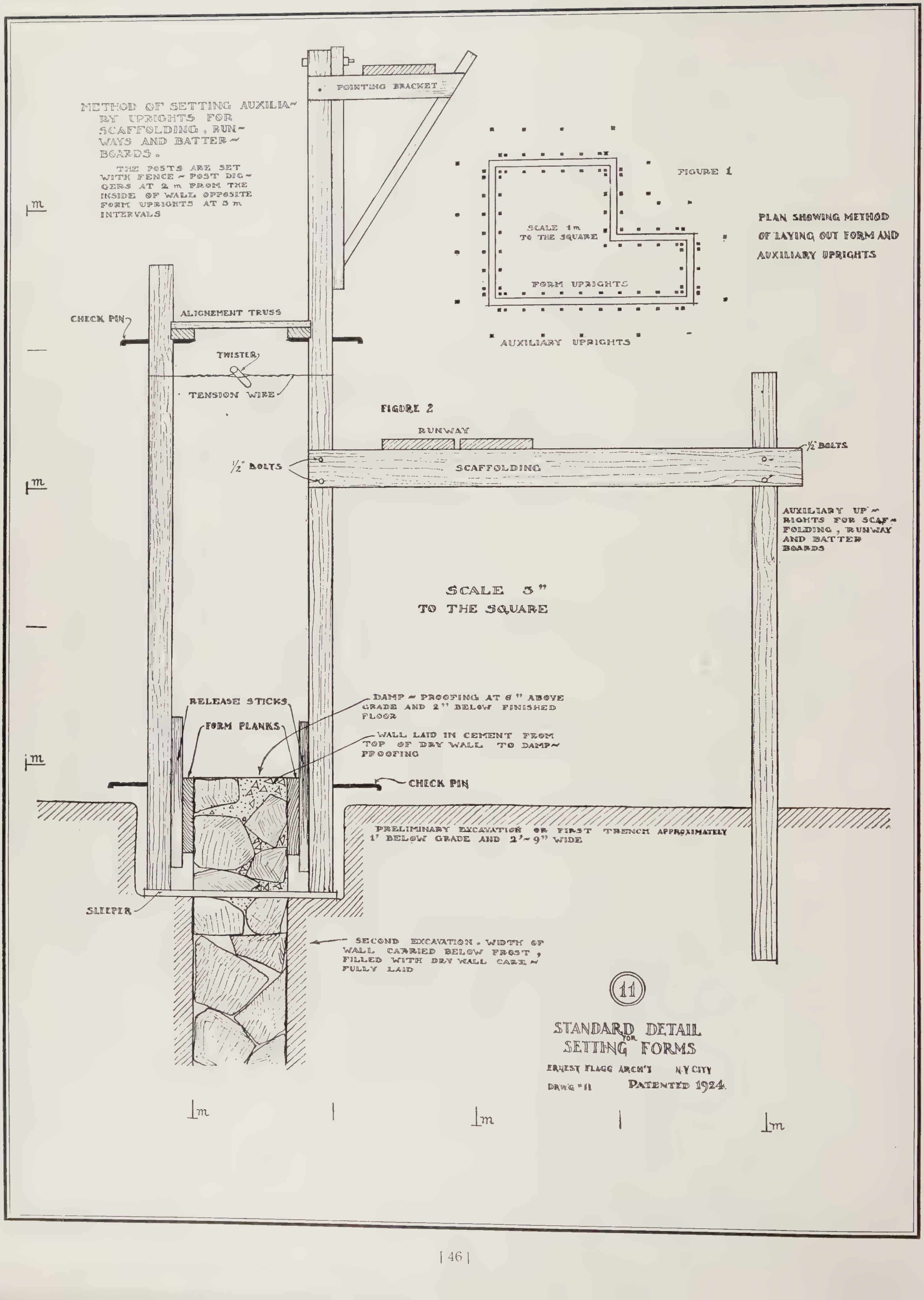
STANDARD DETAIL
OF
EXTERIOR BLIND.
ERNEST FLAGG ARCHᵀ N.Y.C.
DETAIL #9 FULL SIZE.



LEGEND
NO 1 CEILING BEAM & TIE
NO 2 STRUT RAFTERS
NO 3 HIP RAFTERS
NO 4 STRING PIECE
NO 5 RAFTER FROM BEAM TO RIDGE
NO 6 HIP RAFTER FROM BEAM TO RIDGE
NO 7 FISH PLATES

⑩
STANDARD DETAIL
OF
ROOF FRAMING

ERNEST FLAGG ARCHT N.Y.C
DWG NO 10 SCALE 1FT-3"



METHOD OF SETTING AUXILIARY UPRIGHTS FOR SCAFFOLDING, RUNWAYS AND BATTER-BOARDS.

THE POSTS ARE SET WITH FENCE-POST DIGGERS AT 2 m FROM THE INSIDE OF WALL OPPOSITE FORM UPRIGHTS AT 5 m INTERVALS

DAMP-PROOFING AT 6" ABOVE GRADE AND 2" BELOW FINISHED FLOOR

WALL LAID IN CEMENT FROM TOP OF DRY WALL TO DAMP-PROOFING

PRELIMINARY EXCAVATION OR FIRST TRENCH APPROXIMATELY 1' BELOW GRADE AND 2'-9" WIDE

SECOND EXCAVATION. WIDTH OF WALL CARRIED BELOW FROST, FILLED WITH DRY WALL CAREFULLY LAID

⑪

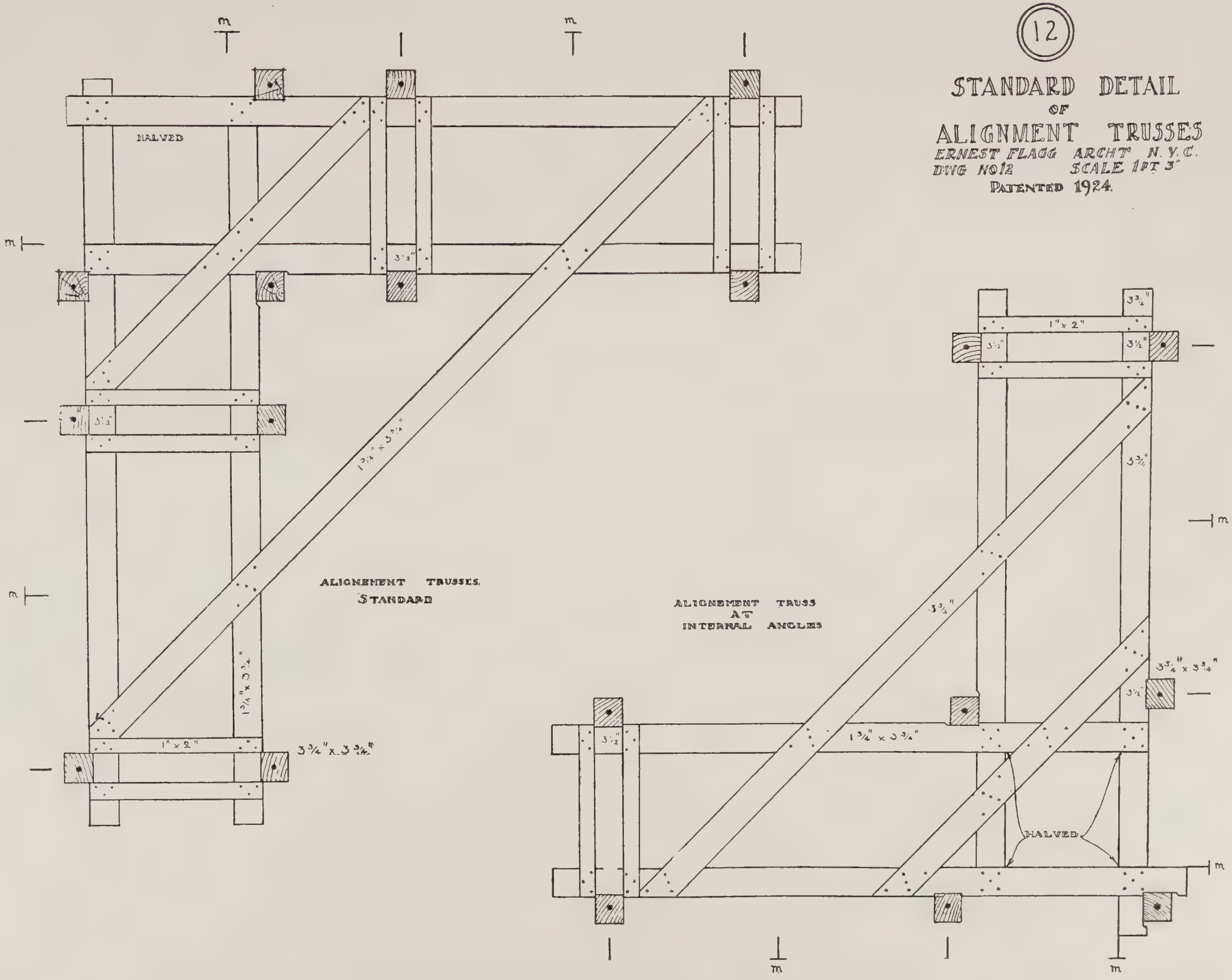
STANDARD DETAIL
FOR
SETTING FORMS

ERNEST FLAGG ARCH'T N.Y. CITY
DRWG #11 PATENTED 1924.

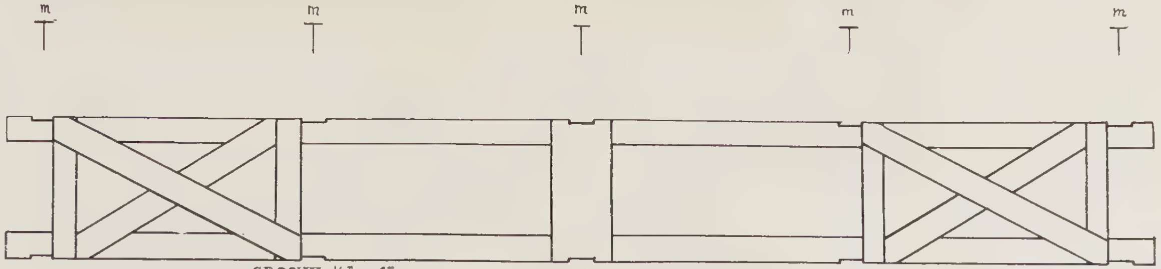
(12)

## STANDARD DETAIL OF ALIGNMENT TRUSSES

ERNEST FLAGG ARCHT N. Y. C.
DWG NO 12 SCALE 1FT 3"
PATENTED 1924.



SCALE 5" TO THE SQUARE



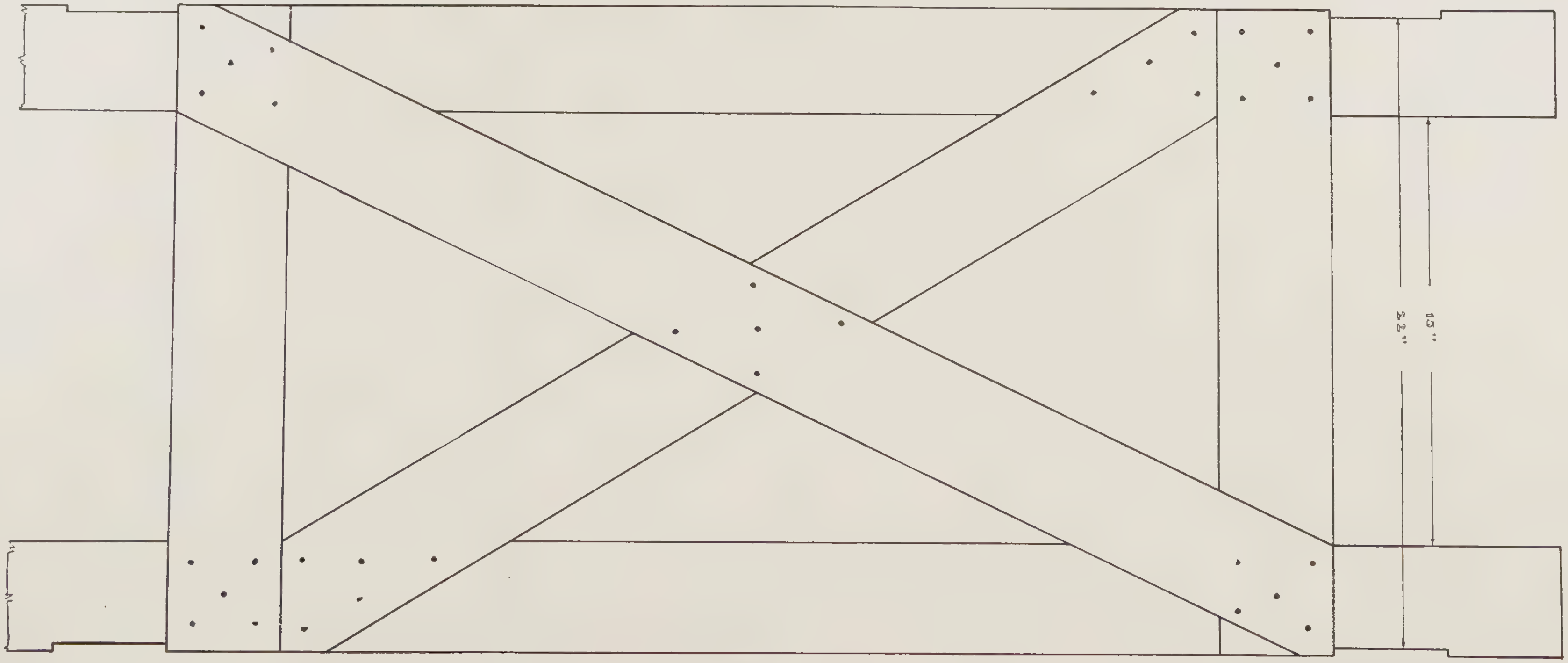
⑭

GROOVE ¼" x 4"

LENGTH 16" OVERALL

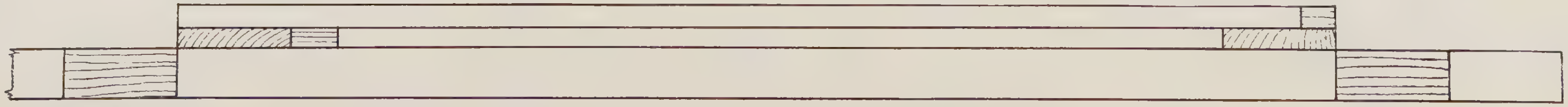
ALIGNMENT TRUSS

ALL GROOVES 1 MODULE FROM C TO C



SCALE 1" TO THE SQUARE

PATENTED 1924.
STANDARD DETAIL
OF
ALIGNMENT TRUSSES
ERNEST FLAGG ARCHT N.Y.C.
DWG NO 14 SCALE 1PT.-3-5"



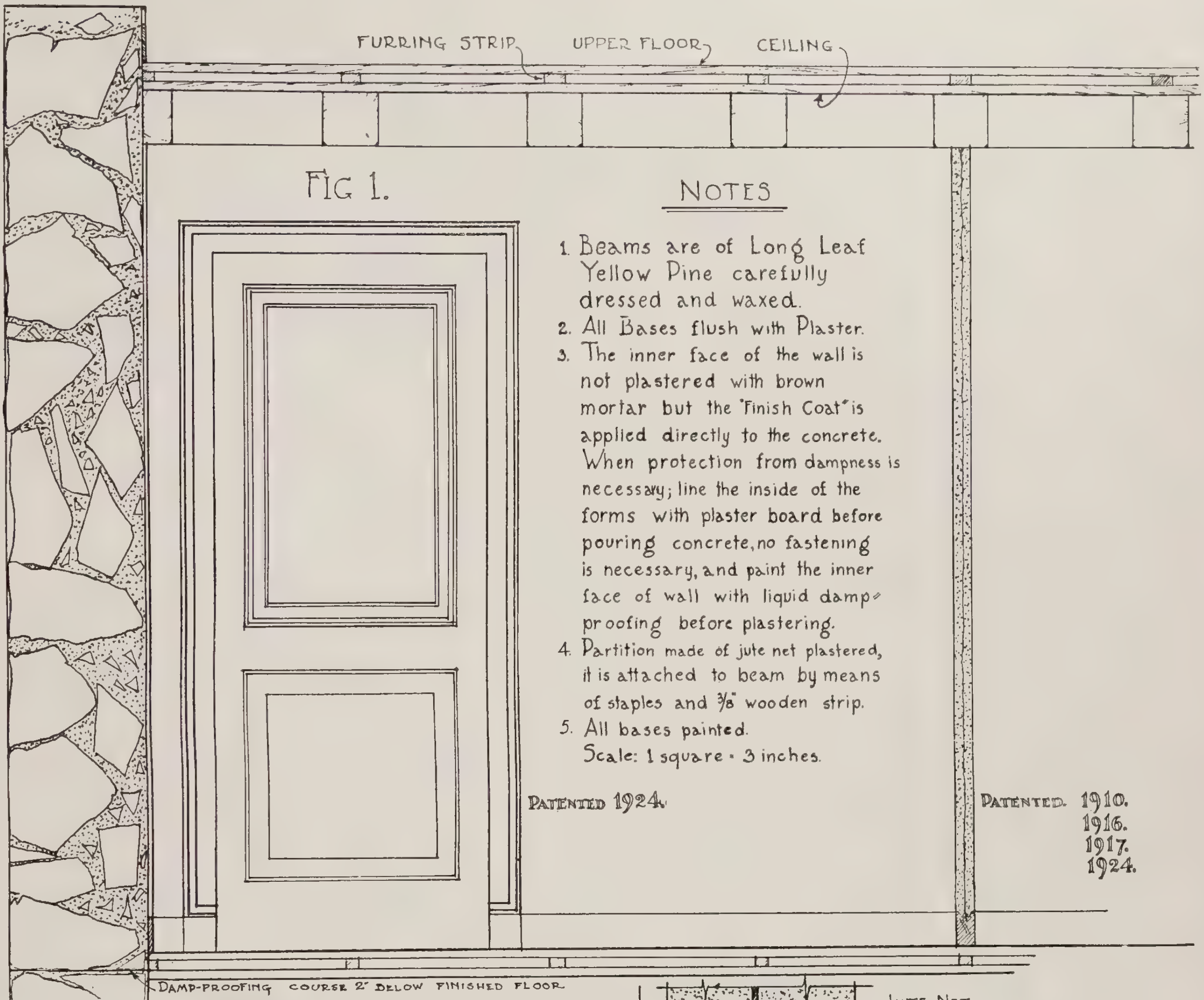


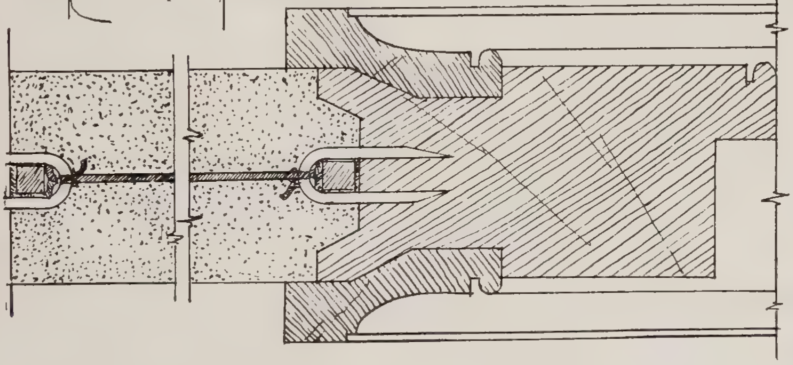
FIG 1.

## NOTES

1. Beams are of Long Leaf Yellow Pine carefully dressed and waxed.
2. All Bases flush with Plaster.
3. The inner face of the wall is not plastered with brown mortar but the "Finish Coat" is applied directly to the concrete. When protection from dampness is necessary; line the inside of the forms with plaster board before pouring concrete, no fastening is necessary, and paint the inner face of wall with liquid damp-proofing before plastering.
4. Partition made of jute net plastered, it is attached to beam by means of staples and 3/8" wooden strip.
5. All bases painted.
Scale: 1 square = 3 inches.

**PATENTED 1924.**

**PATENTED 1910. 1916. 1917. 1924.**



**PATENTED 1924**

FIG. 2.

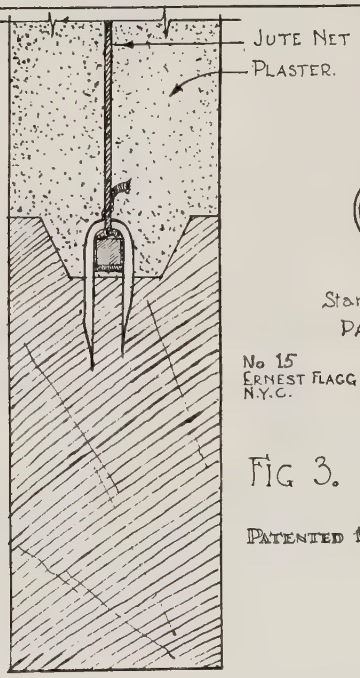


FIG 3.

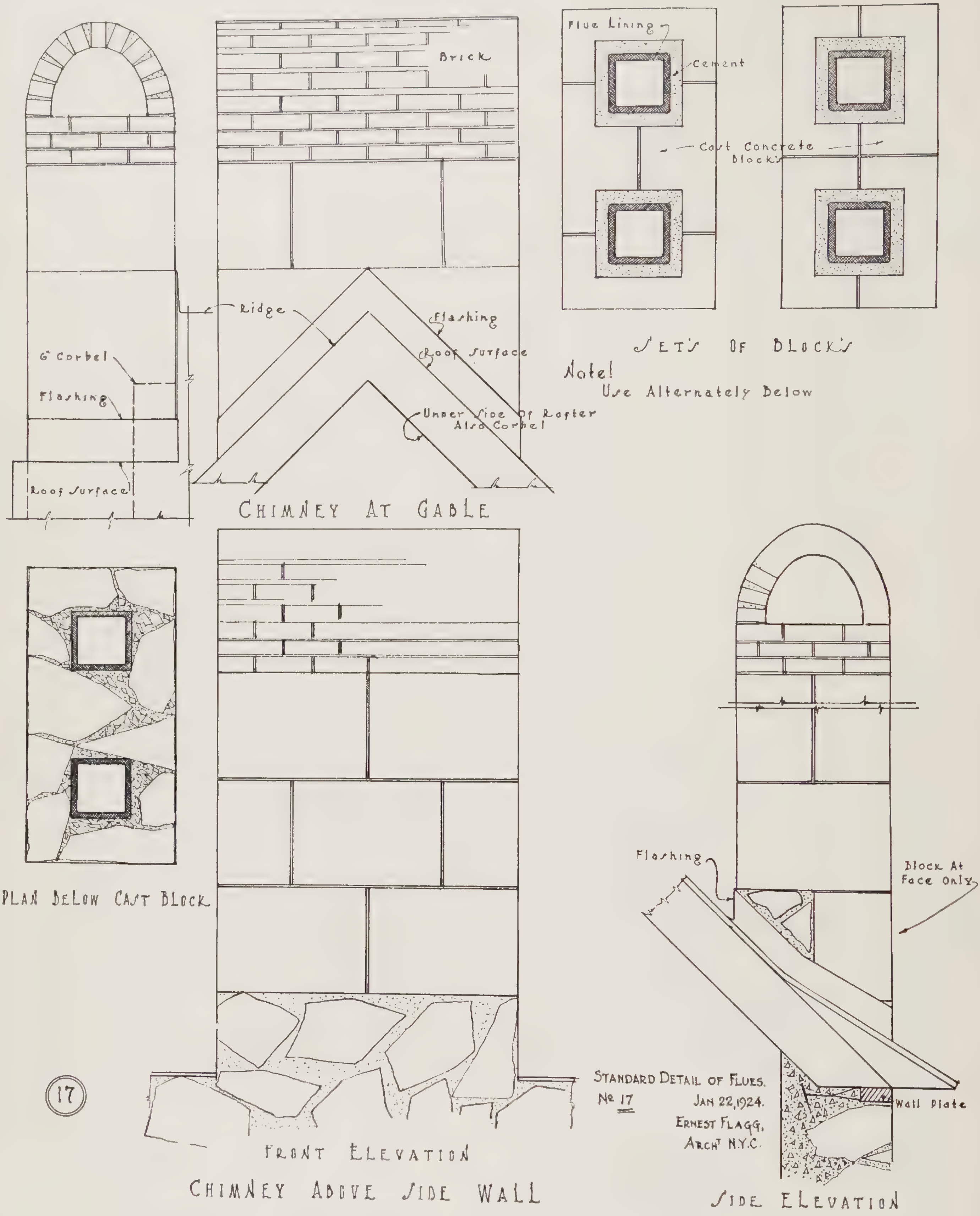
**PATENTED 1924.**

15

Standard Detail of PARTITION.

No 15
ERNEST FLAGG ARCH<sup>T</sup>
N.Y.C.

JAN 19 1924.
SCALE 1 sq = 3" AND FULL SIZE.



CHIMNEY AT GABLE

SET'S OF BLOCK'S

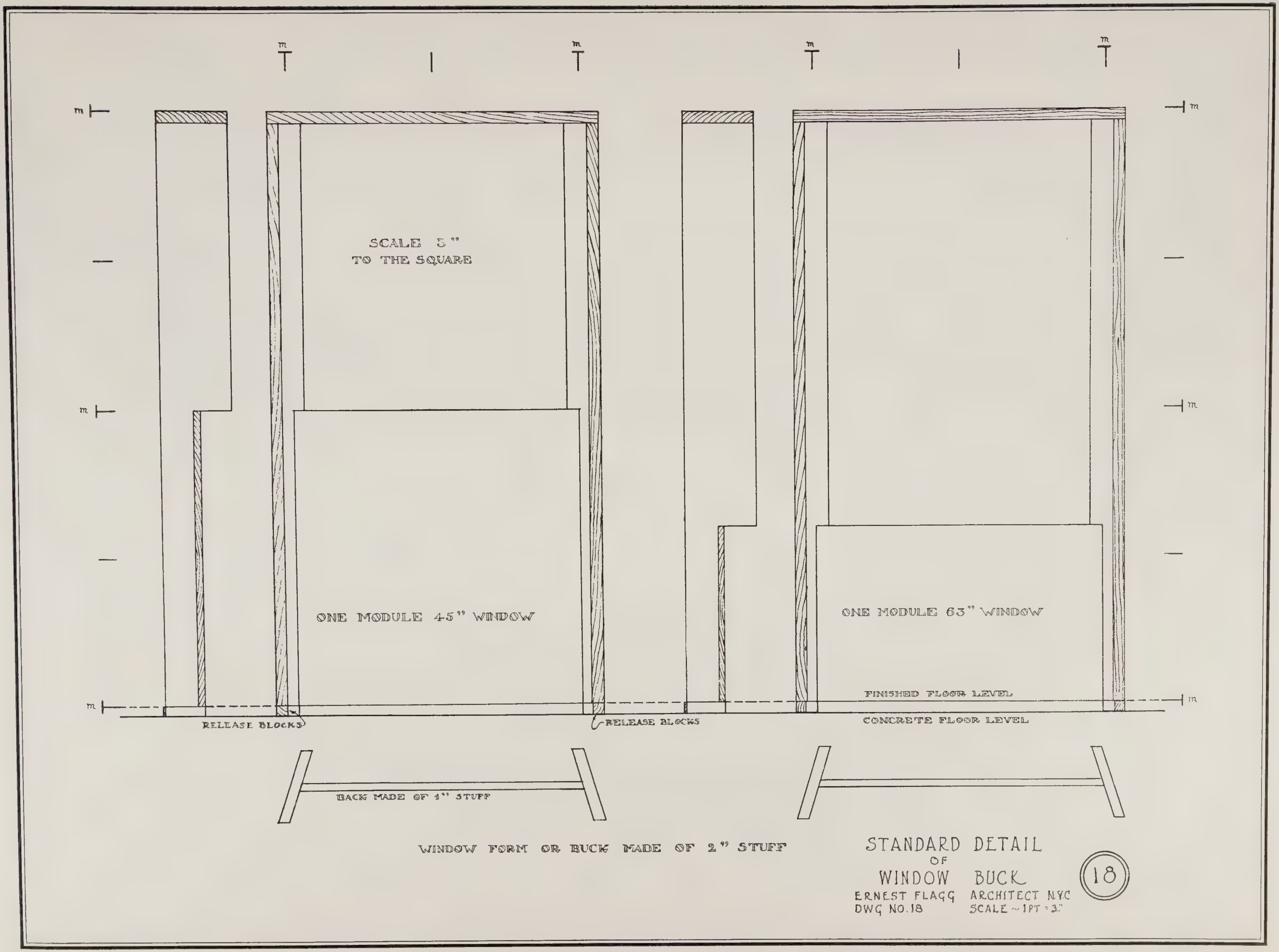
Note!
Use Alternately Below

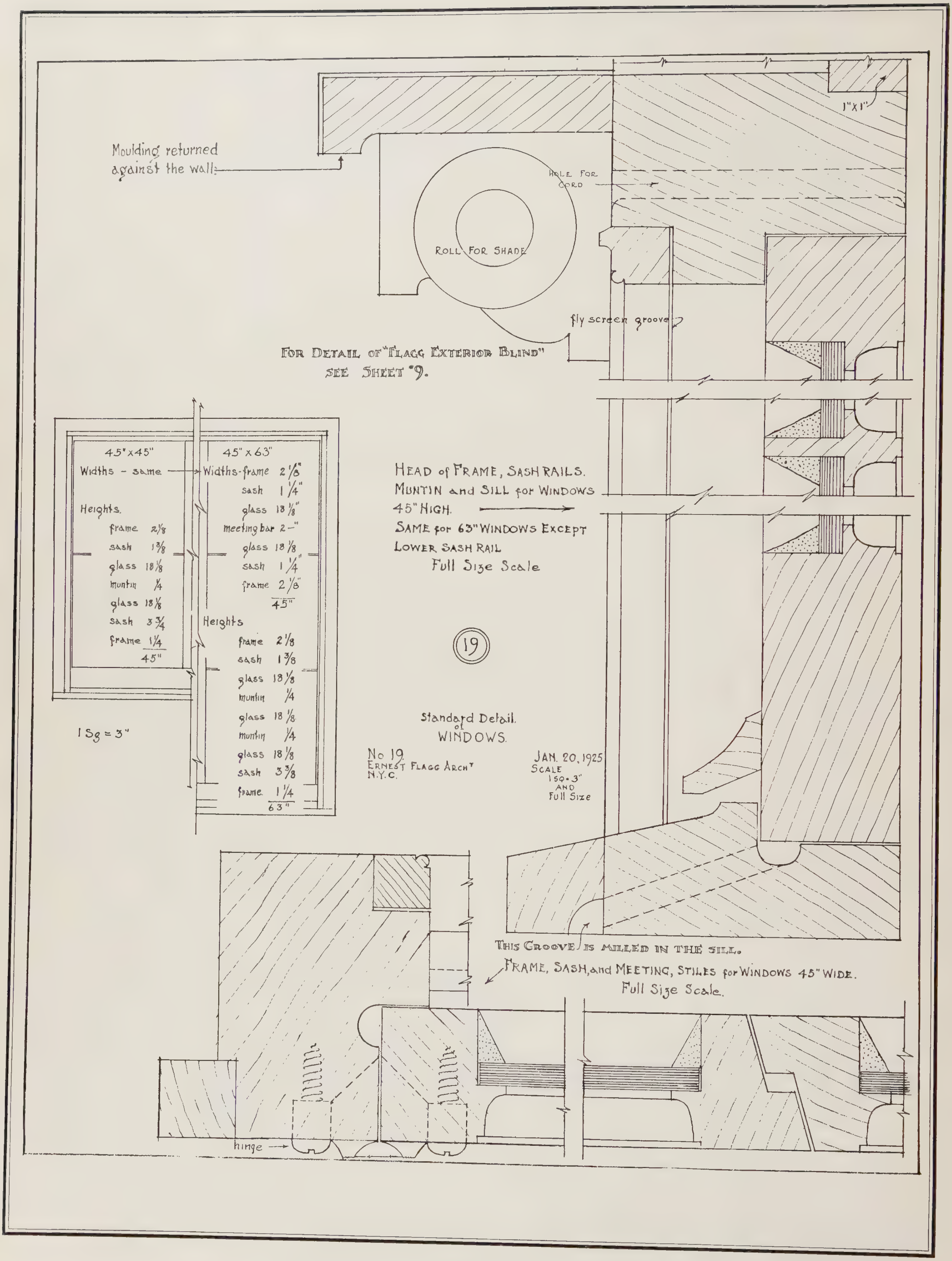
PLAN BELOW CAST BLOCK

FRONT ELEVATION
CHIMNEY ABOVE SIDE WALL

SIDE ELEVATION

STANDARD DETAIL OF FLUES.
No 17 JAN 22, 1924.
ERNEST FLAGG.
ARCHT N.Y.C.


m
m
m
m
m
m
m
m
m
m
SCALE 5"
TO THE SQUARE
ONE MODULE 45" WINDOW
ONE MODULE 63" WINDOW
FINISHED FLOOR LEVEL
RELEASE BLOCKS
RELEASE BLOCKS
CONCRETE FLOOR LEVEL
BACK MADE OF 1" STUFF
WINDOW FORM OR BUCK MADE OF 2" STUFF
STANDARD DETAIL
OF
WINDOW BUCK
ERNEST FLAGG ARCHITECT N.Y.C
DWG NO.18
SCALE ~ 1PT = 3"
18


Moulding returned against the wall
1"x1"
HOLE FOR CORD
ROLL FOR SHADE
fly screen groove
FOR DETAIL OF "FLAGG EXTERIOR BLIND" SEE SHEET #9.
HEAD of FRAME, SASH RAILS. MUNTIN and SILL for WINDOWS 45" HIGH.
SAME for 63" WINDOWS EXCEPT LOWER SASH RAIL
Full Size Scale
19
Standard Detail of WINDOWS.
No 19.
ERNEST FLAGG ARCHT
N.Y.C.
JAN. 20, 1925
SCALE
1 SQ = 3"
AND
Full Size
1 Sq = 3"
THIS GROOVE IS MILLED IN THE SILL.
FRAME, SASH, and MEETING STILES for WINDOWS 45" WIDE.
Full Size Scale.
hinge

45"x45"

Widths - same

Heights.

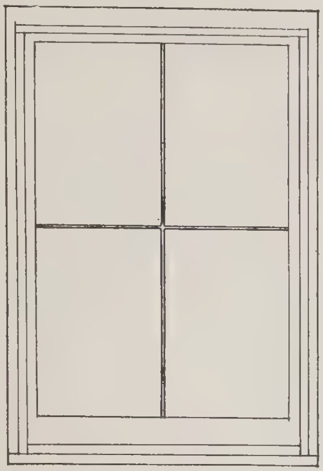
| | |
|---|---|
| frame | 2 1/8 |
| sash | 1 3/8 |
| glass | 18 1/8 |
| muntin | 1/4 |
| glass | 18 1/8 |
| sash | 3 3/4 |
| frame | 1 1/4 |
| | 45" |

45" x 63"

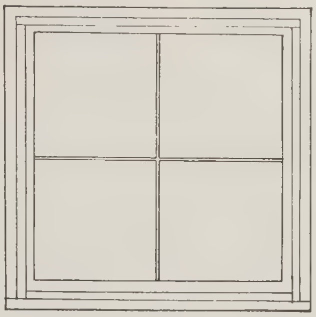
| | |
|---|---|
| Widths-frame | 2 1/8" |
| sash | 1 1/4" |
| glass | 18 1/8" |
| meeting bar | 2-" |
| glass | 18 1/8 |
| sash | 1 1/4" |
| frame | 2 1/8" |
| | 45" |

Heights

| | |
|---|---|
| frame | 2 1/8 |
| sash | 1 3/8 |
| glass | 18 1/8 |
| muntin | 1/4 |
| glass | 18 1/8 |
| muntin | 1/4 |
| glass | 18 1/8 |
| sash | 3 3/8 |
| frame | 1 1/4 |
| | 63" |



"A"
30"x45"



"B"
30"x30"

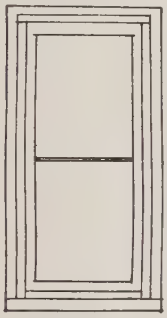
30" x 45" – "A"

| Heights | | Widths | |
|---|---|---|---|
| frame | 2⅛" | frame | 1⅜ |
| sash | 1⅜" | sash | 1⅜ |
| glass | 18⅛" | glass | 12⅛ |
| muntin | ¼" | muntin | ¼ |
| glass | 18⅛" | glass | 12⅛ |
| sash | 3¾" | sash | 1⅜ |
| sill | 1¼" | frame | 1⅜ |
| | 45" | | 30" |

Scale for Elevations.
' sq = 3"

30" x 30" – "B"

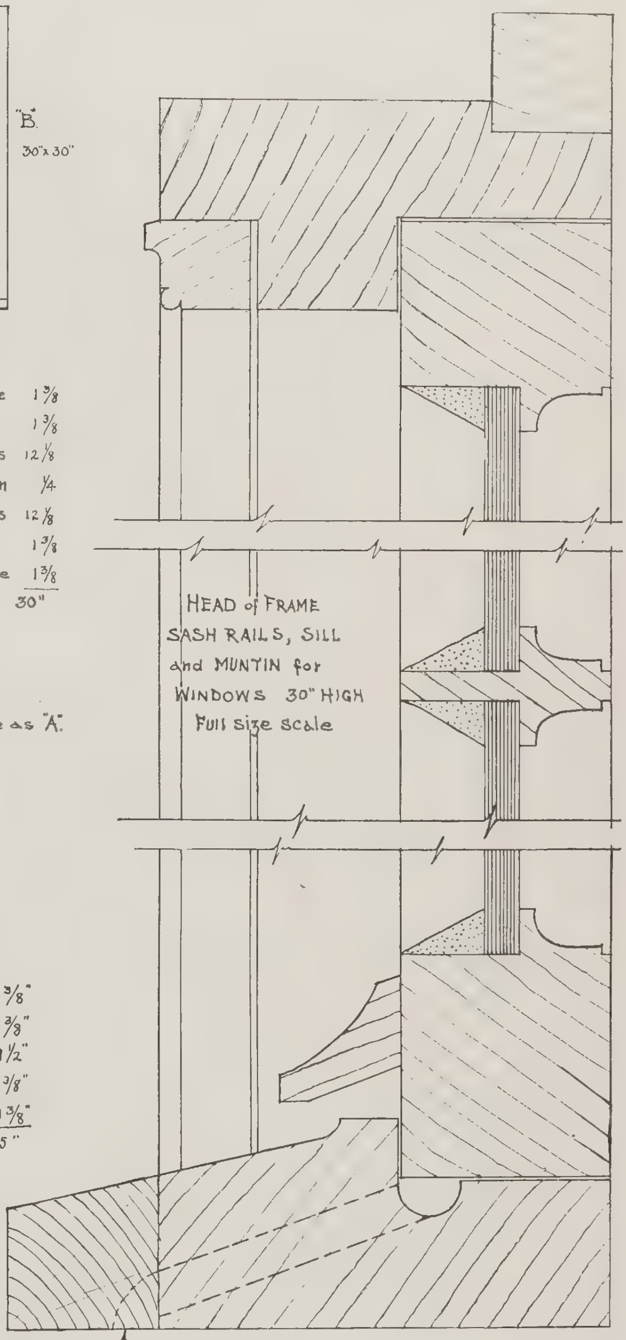
| Heights | | Widths |
|---|---|---|
| frame | 1" | same as "A" |
| sash | 1⅜" | |
| glass | 12⅛" | |
| muntin | ¼" | |
| glass | 12⅛" | |
| sash | 1⅞" | |
| sill. | 1¼ | |
| | 30" | |



"C"
15"x30"

15"x30" – "C"

| Heights | Widths | |
|---|---|---|
| same as "B" | frame | 1⅜" |
| | sash | 1⅜" |
| | glass | 9½" |
| | sash | 1⅜" |
| | frame | 1⅜" |
| | | 15" |

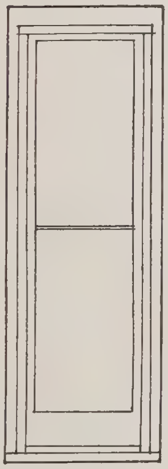


HEAD of FRAME
SASH RAILS, SILL
and MUNTIN for
WINDOWS 30" HIGH
Full size scale

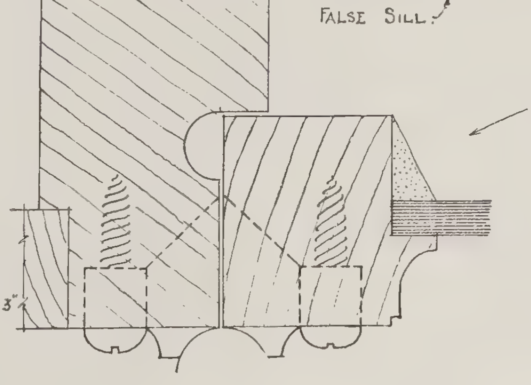
FALSE SILL

15" x 45" "D"

| Heights | Widths |
|---|---|
| same as "A" | same as |



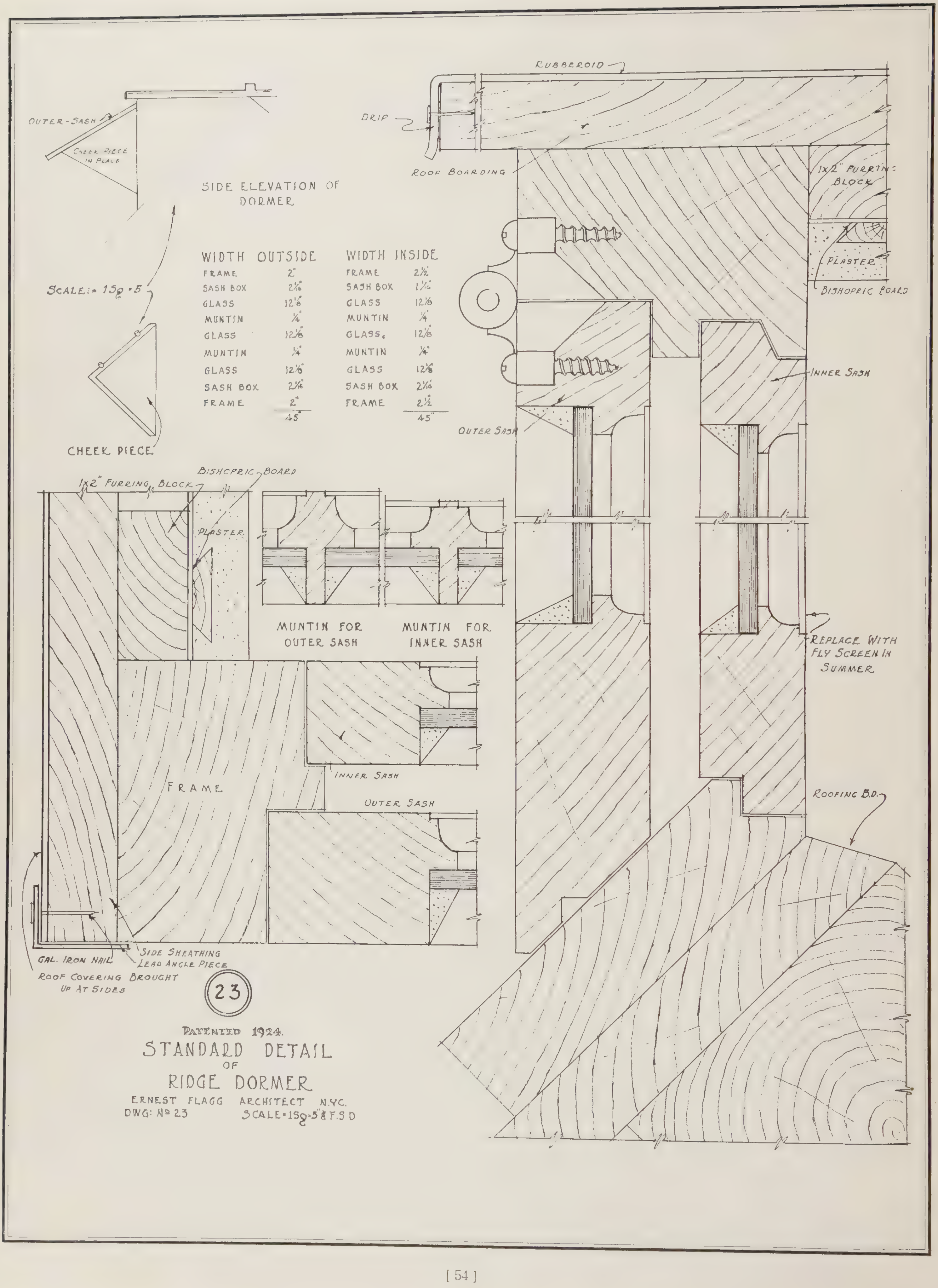
"D"
15"x45"



FRAME and SASH STILE
FOR WINDOWS of 15" and 30"
in WIDTH
Full Size scale

⑳

STANDARD DETAIL
OF
SECONDARY WINDOW
ERNEST FLAGG ARCHITECT N.Y.C.
DWG. № 20
SCALE F.S. & 1SQ=3"

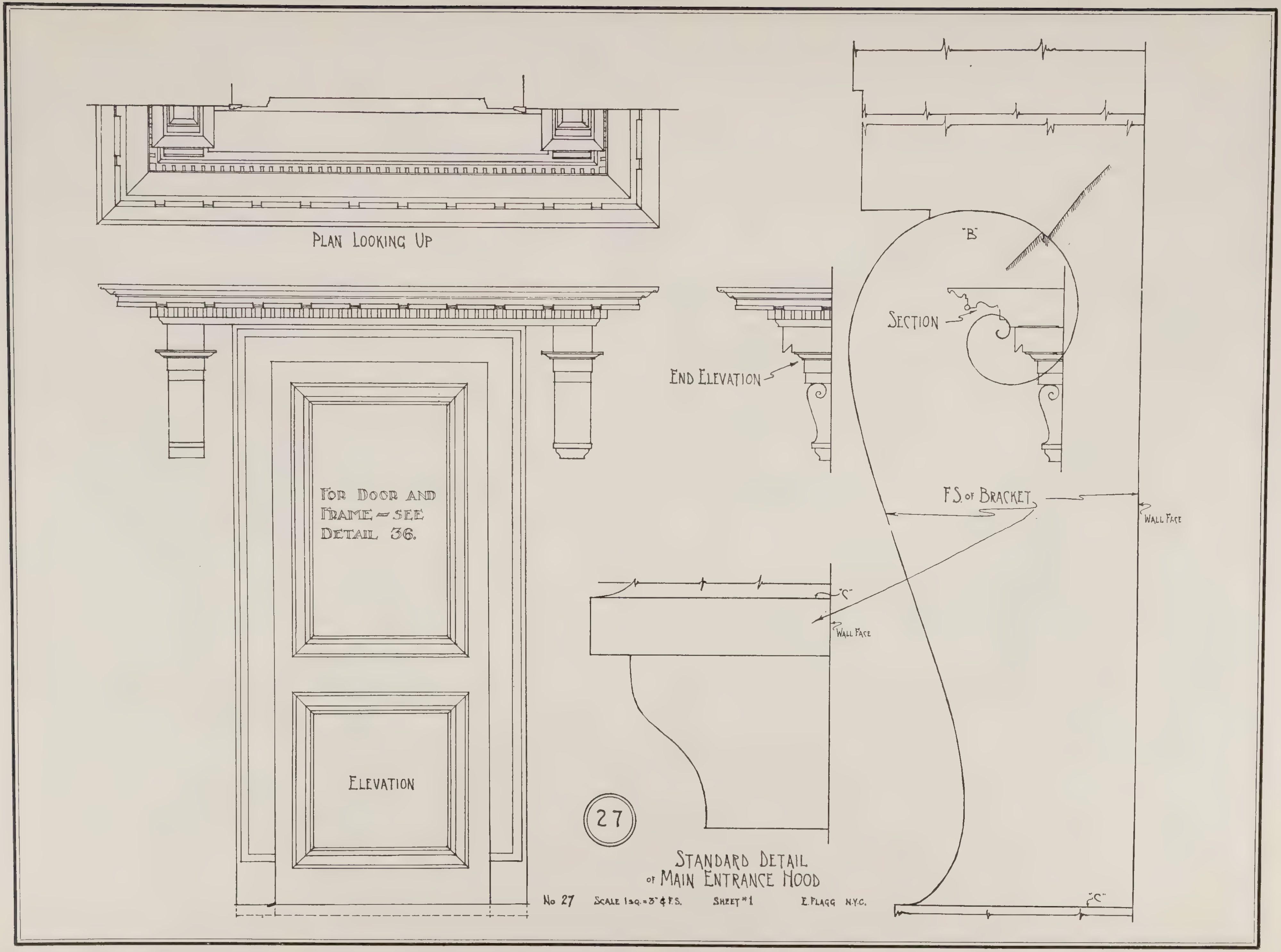


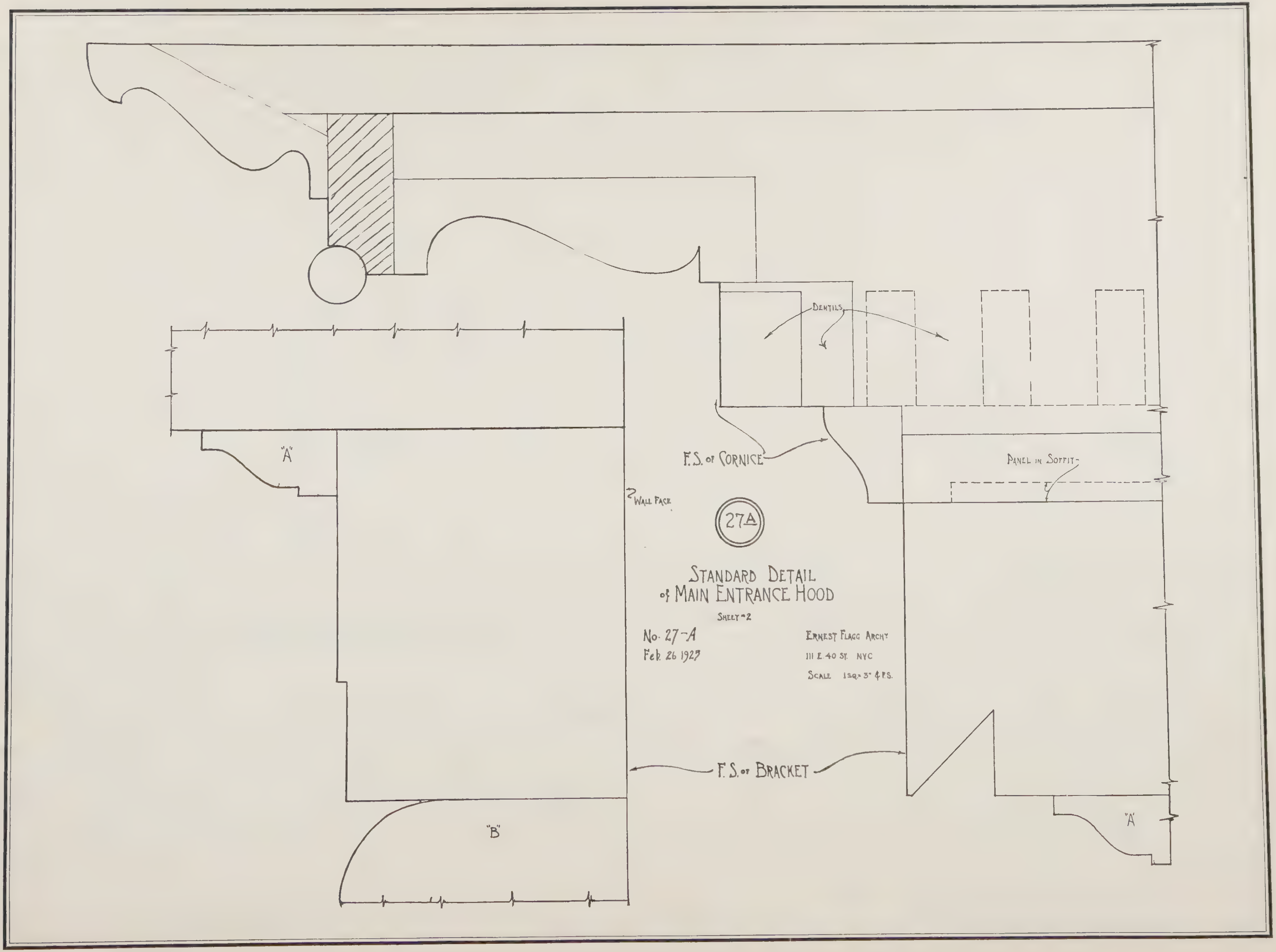
| WIDTH OUTSIDE | | WIDTH INSIDE | |
|---|---|---|---|
| FRAME | 2" | FRAME | 2½" |
| SASH BOX | 2 1/16" | SASH BOX | 1 1/16" |
| GLASS | 12⅛" | GLASS | 12⅛ |
| MUNTIN | ¼" | MUNTIN | ¼" |
| GLASS | 12⅛" | GLASS. | 12⅛" |
| MUNTIN | ¼" | MUNTIN | ¼" |
| GLASS | 12⅛" | GLASS | 12⅛ |
| SASH BOX | 2 1/16" | SASH BOX | 2 1/16" |
| FRAME | 2" | FRAME | 2½" |
| | 45" | | 45" |

PATENTED 1924.

STANDARD DETAIL
OF
RIDGE DORMER

ERNEST FLAGG ARCHITECT N.Y.C.
DWG: No 23 SCALE=1SQ=5" & F.S.D

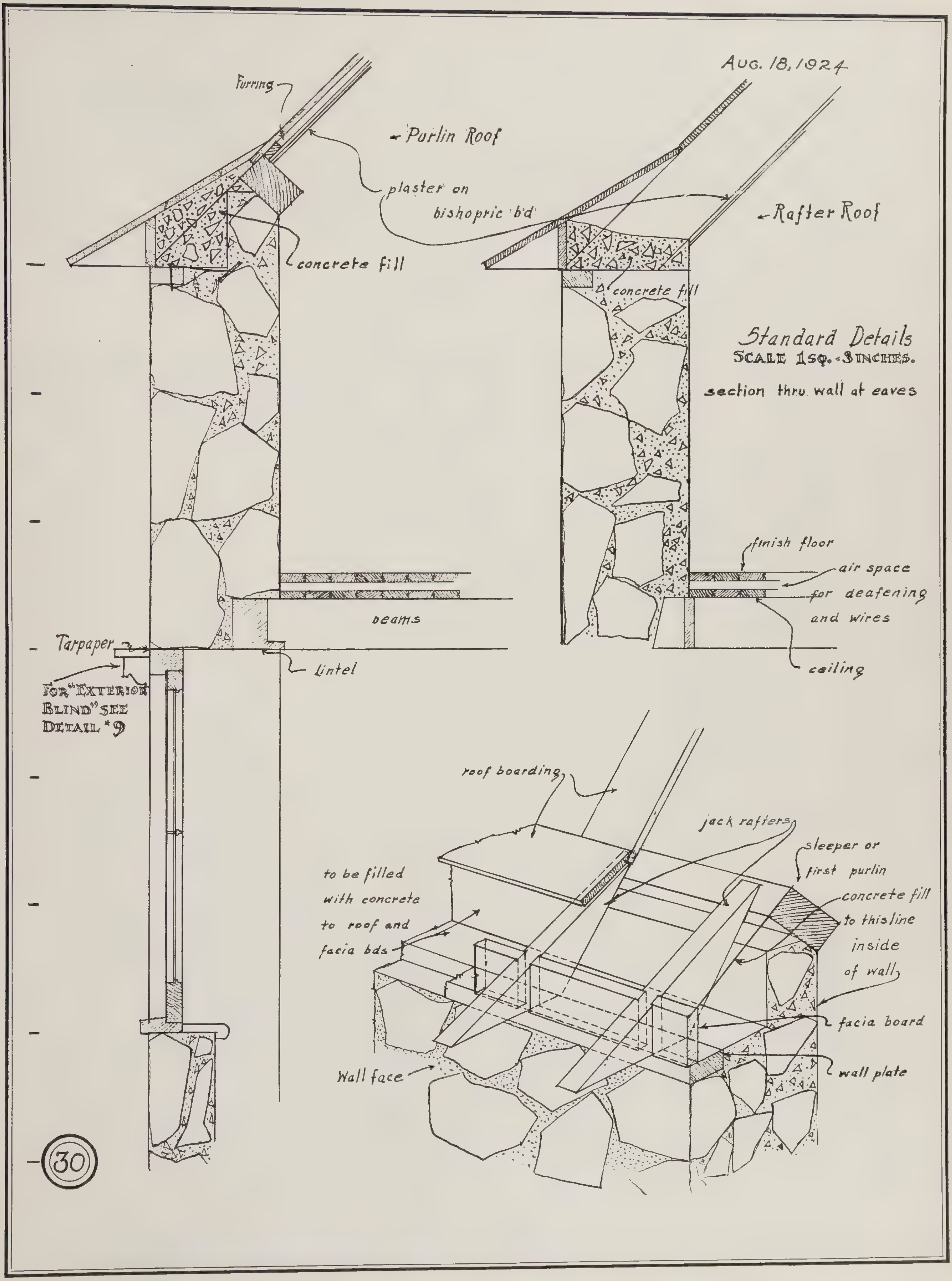

PLAN LOOKING UP
"B"
SECTION
END ELEVATION
FOR DOOR AND
FRAME — SEE
DETAIL 36.
F.S. of BRACKET
WALL FACE
"C"
WALL FACE
ELEVATION
27
"C"
STANDARD DETAIL
of MAIN ENTRANCE HOOD
No 27
SCALE 1 SQ. = 3" & F.S.
SHEET #1
E. FLAGG N.Y.C.



STANDARD DETAIL
of MAIN ENTRANCE HOOD
SHEET = 2

No. 27-A
Feb. 26 1927

ERNEST FLAGG ARCHT
111 E. 40 ST. NYC
SCALE 1 SQ. = 3" & F.S.


Aug. 18, 1924
Furring
Purlin Roof
plaster on bishopric b'd
concrete fill
Rafter Roof
concrete fill
Standard Details
SCALE 1SQ. = 3 INCHES.
section thru wall at eaves
finish floor
air space for deafening and wires
ceiling
beams
Tarpaper
Lintel
FOR "EXTERIOR BLIND" SEE DETAIL #9
roof boarding
jack rafters
sleeper or first purlin
concrete fill to this line inside of wall
to be filled with concrete to roof and facia bds
facia board
wall plate
Wall face
30

③①
STANDARD DETAIL
FOR
MASONRY FORMS.
PATENTED 1924.
ERNEST FLAGG ARCHITECT N.Y.C.
DR'W'G Nº 31

SCALE 3"
TO THE SQUARE

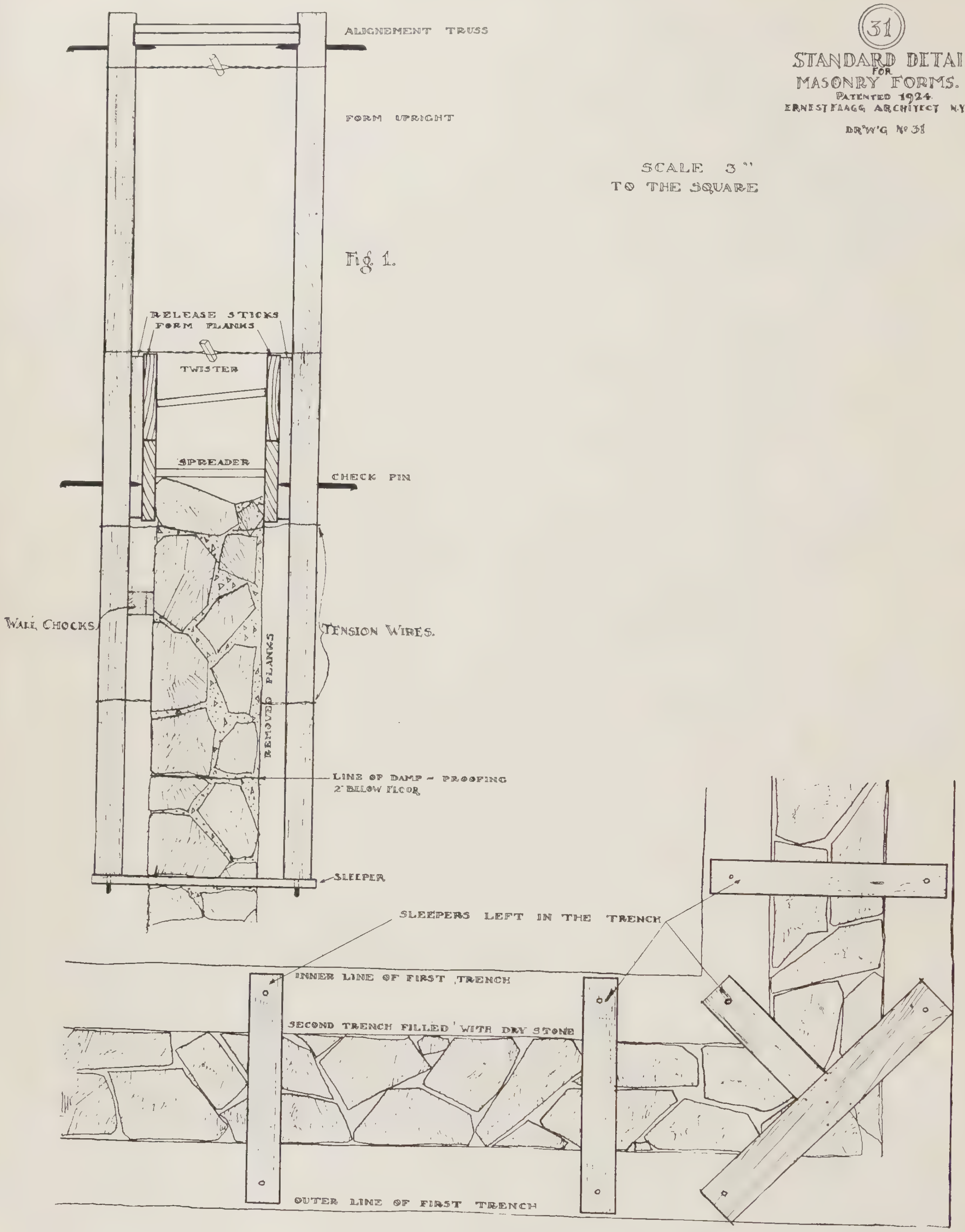
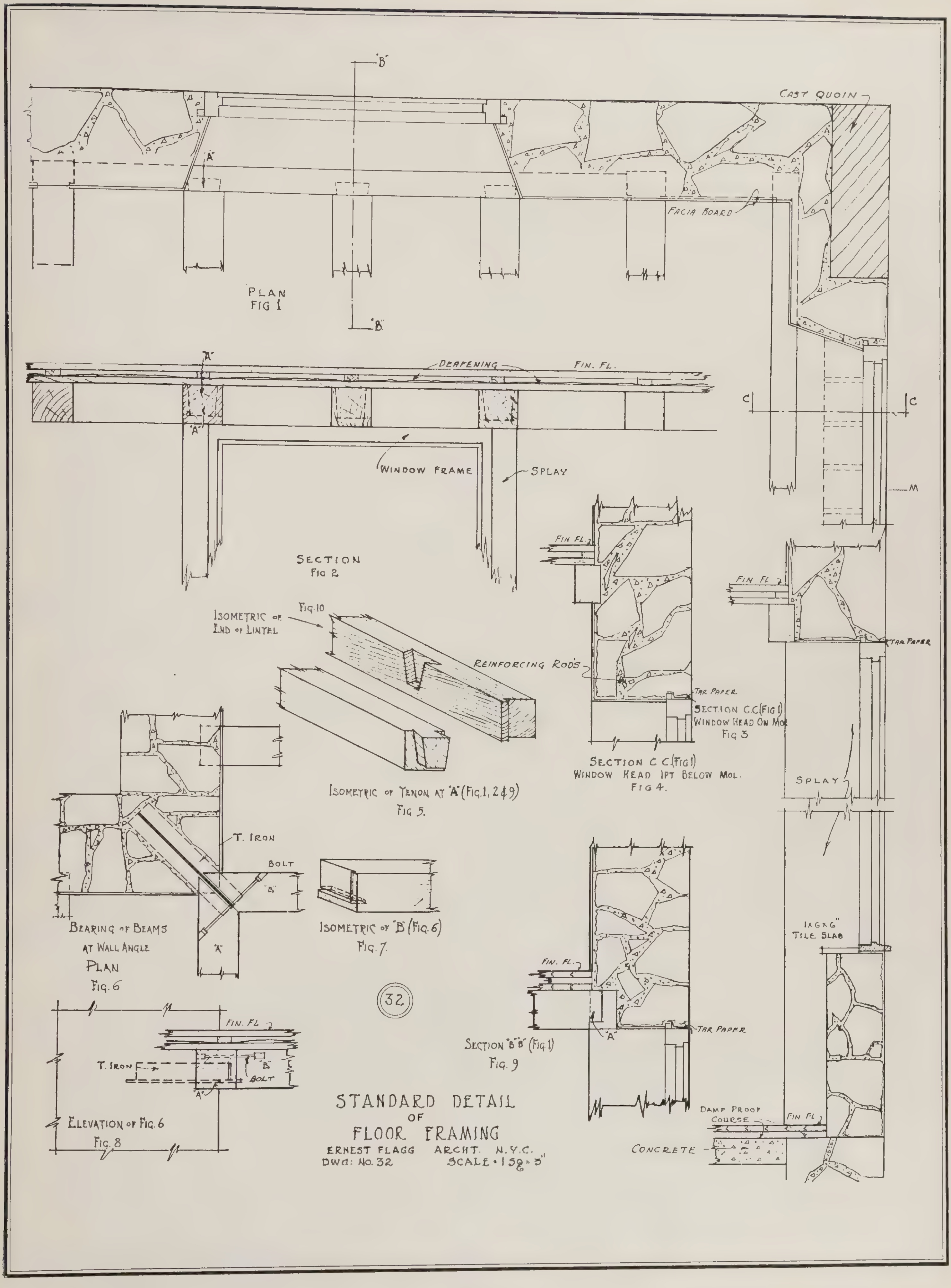
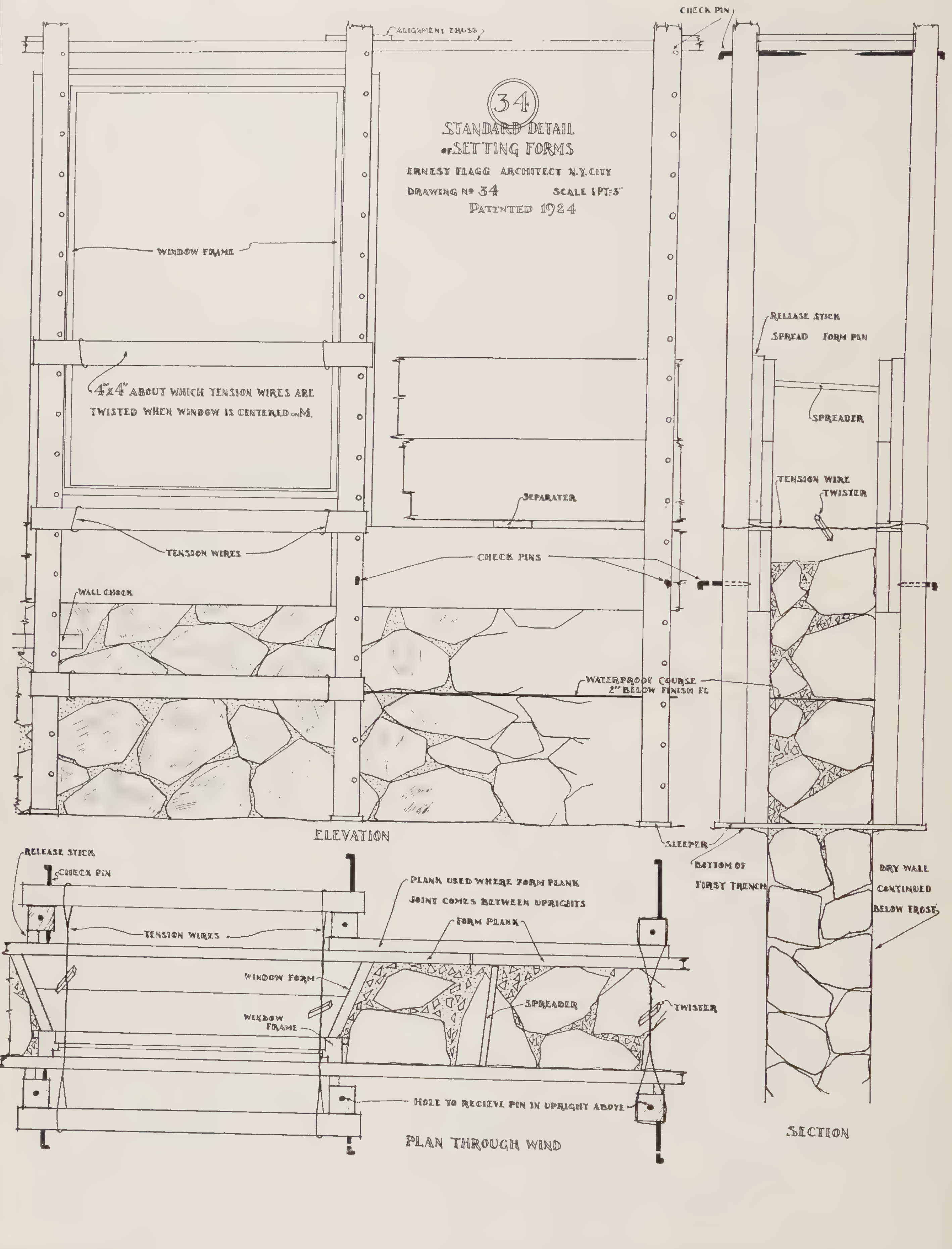


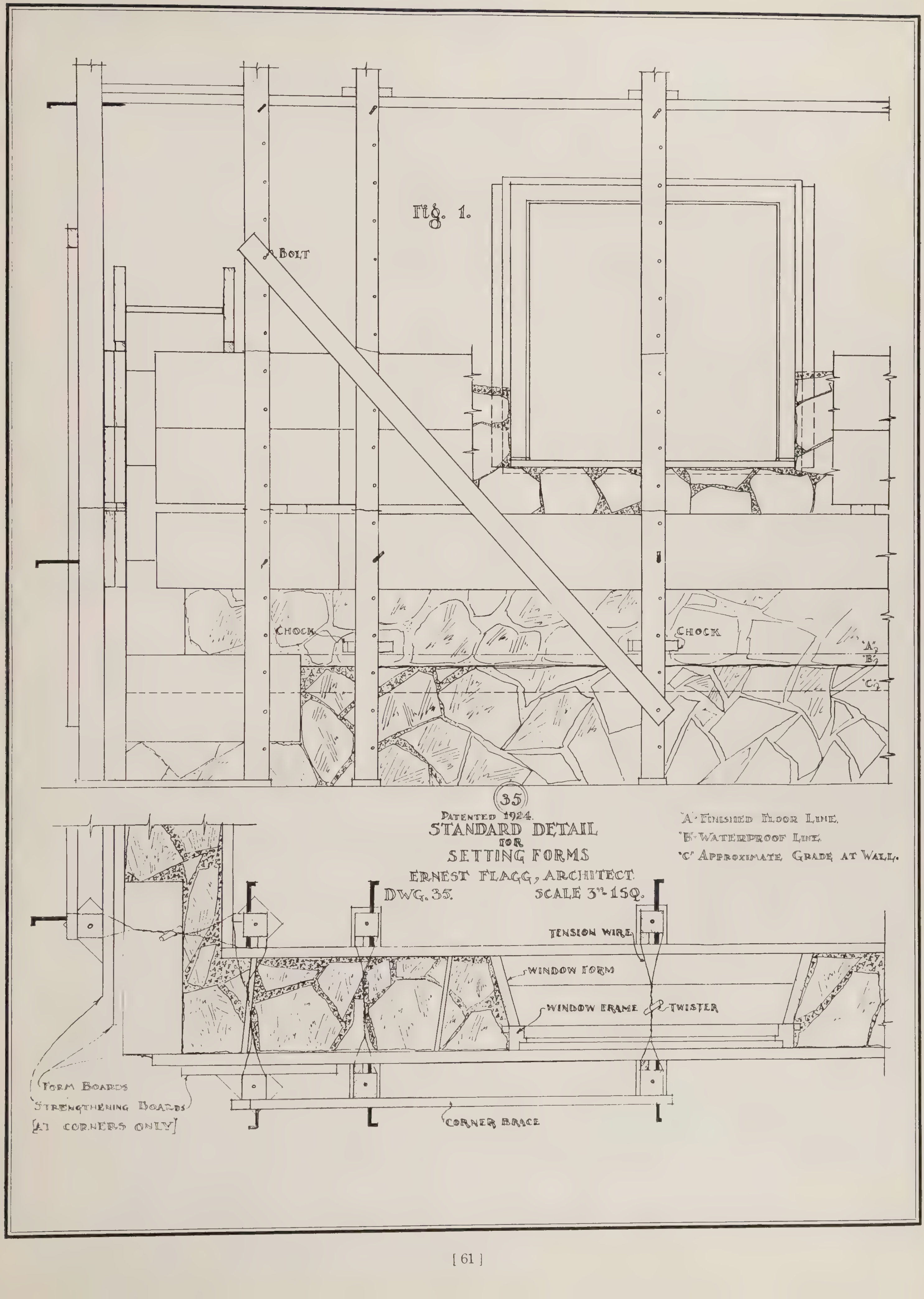
Fig. 1.

Fig. 2.



STANDARD DETAIL
OF
FLOOR FRAMING
ERNEST FLAGG ARCHT. N.Y.C.
DWG: NO. 32 SCALE • 1 1/2 = 3"

34
STANDARD DETAIL
OF SETTING FORMS
ERNEST FLAGG ARCHITECT N.Y. CITY
DRAWING № 34
SCALE 1 FT=3"
PATENTED 1924
ALIGNMENT TRUSS
CHECK PIN
WINDOW FRAME
4"x4" ABOUT WHICH TENSION WIRES ARE TWISTED WHEN WINDOW IS CENTERED ON M.
RELEASE STICK
SPREAD FORM PIN
SPREADER
TENSION WIRE
TWISTER
SEPARATER
TENSION WIRES
CHECK PINS
WALL CHOCK
WATERPROOF COURSE 2" BELOW FINISH FL
ELEVATION
SLEEPER
BOTTOM OF FIRST TRENCH
DRY WALL CONTINUED BELOW FROST
RELEASE STICK
CHECK PIN
PLANK USED WHERE FORM PLANK JOINT COMES BETWEEN UPRIGHTS
TENSION WIRES
FORM PLANK
WINDOW FORM
WINDOW FRAME
SPREADER
TWISTER
HOLE TO RECIEVE PIN IN UPRIGHT ABOVE
PLAN THROUGH WIND
SECTION



(35)

PATENTED 1924.

STANDARD DETAIL
FOR
SETTING FORMS

ERNEST FLAGG, ARCHITECT.

DWG. 35. SCALE 3"=1 SQ.

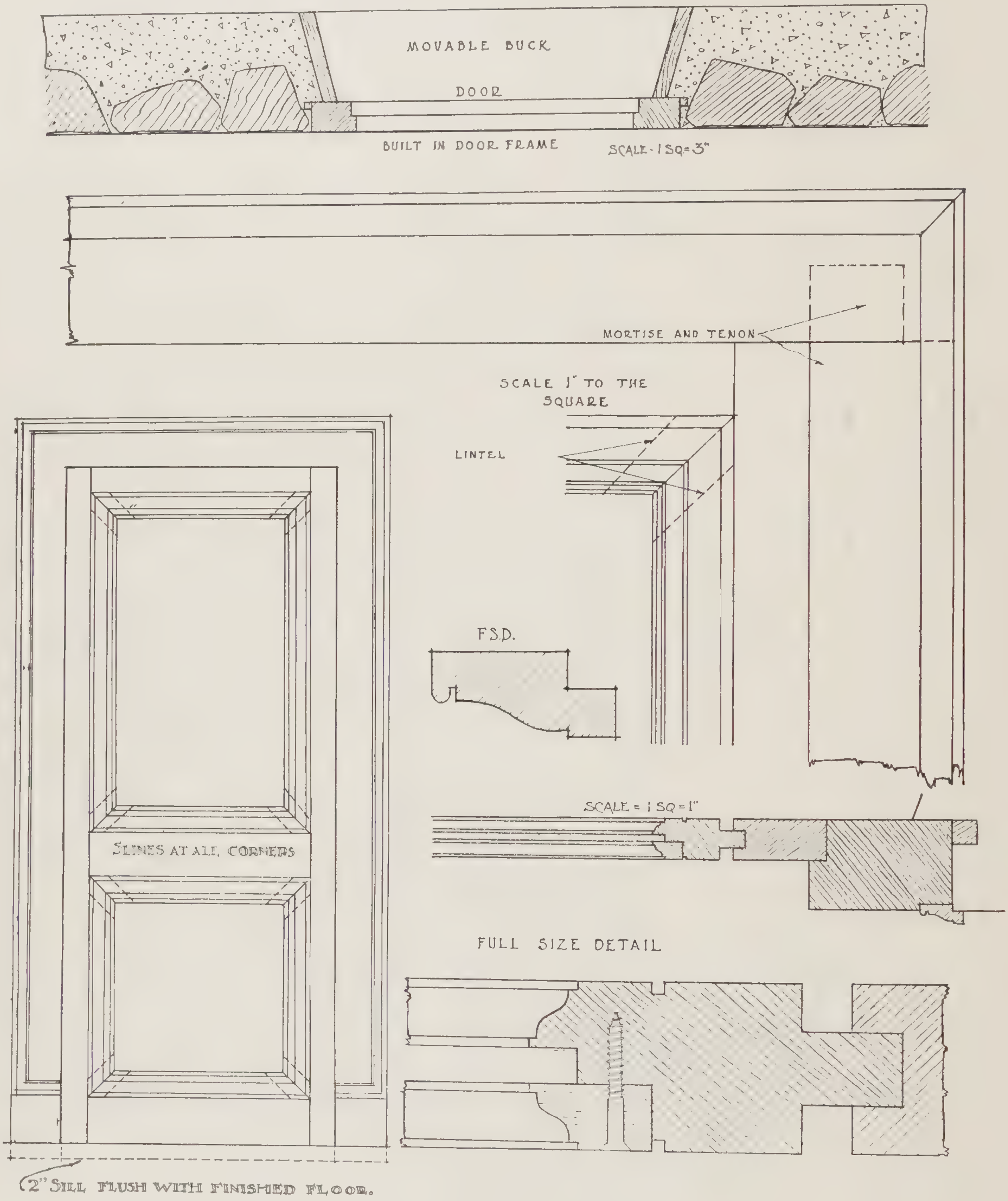
"A" FINISHED FLOOR LINE.
"B" WATERPROOF LINE.
"C" APPROXIMATE GRADE AT WALL.

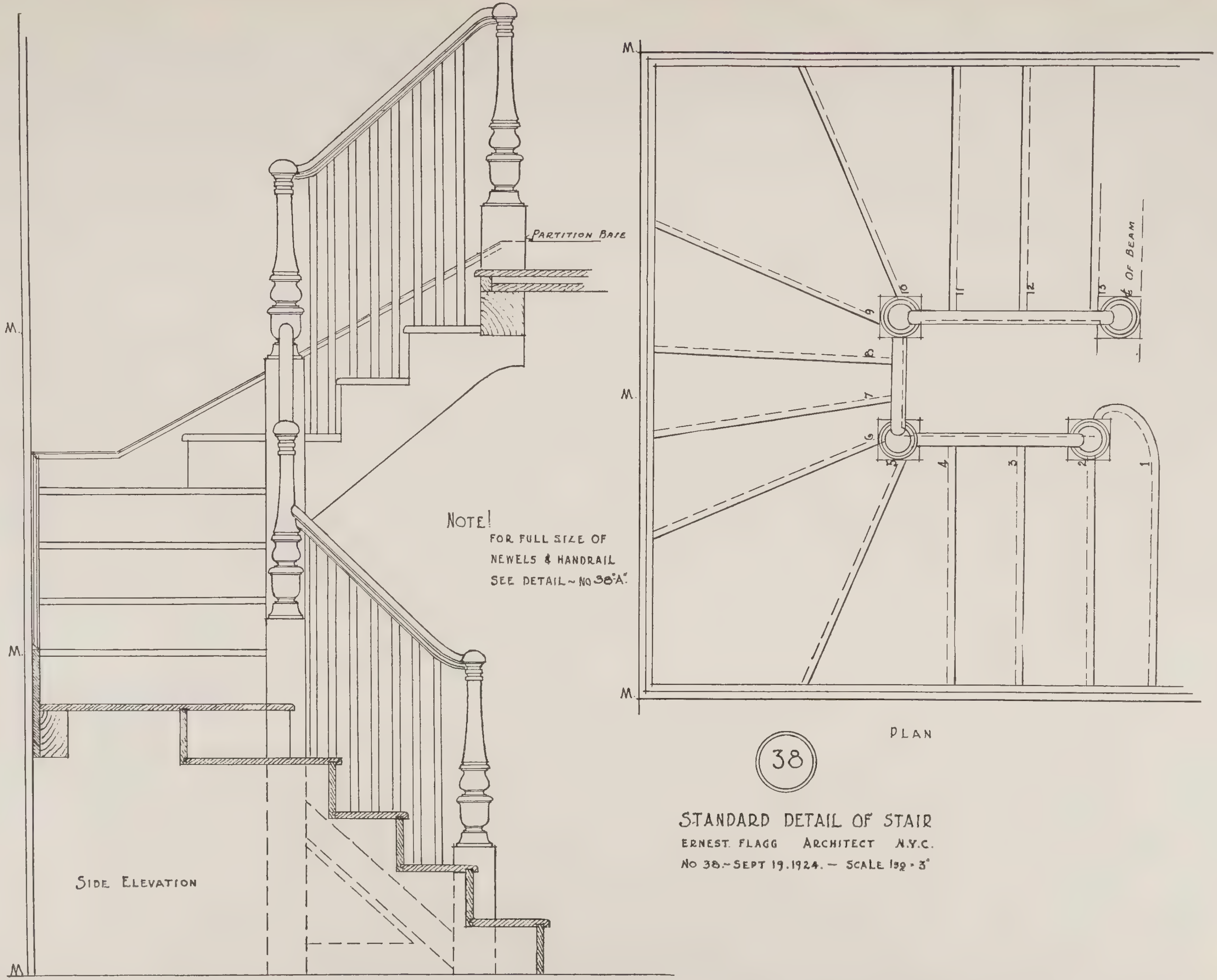
㊱

# STANDARD DETAIL OF EXTERIOR DOOR

ERNEST FLAGG ARCHT NYC

SCALE - 1 SQ = 3" 1 SQ = 1" & F.S.



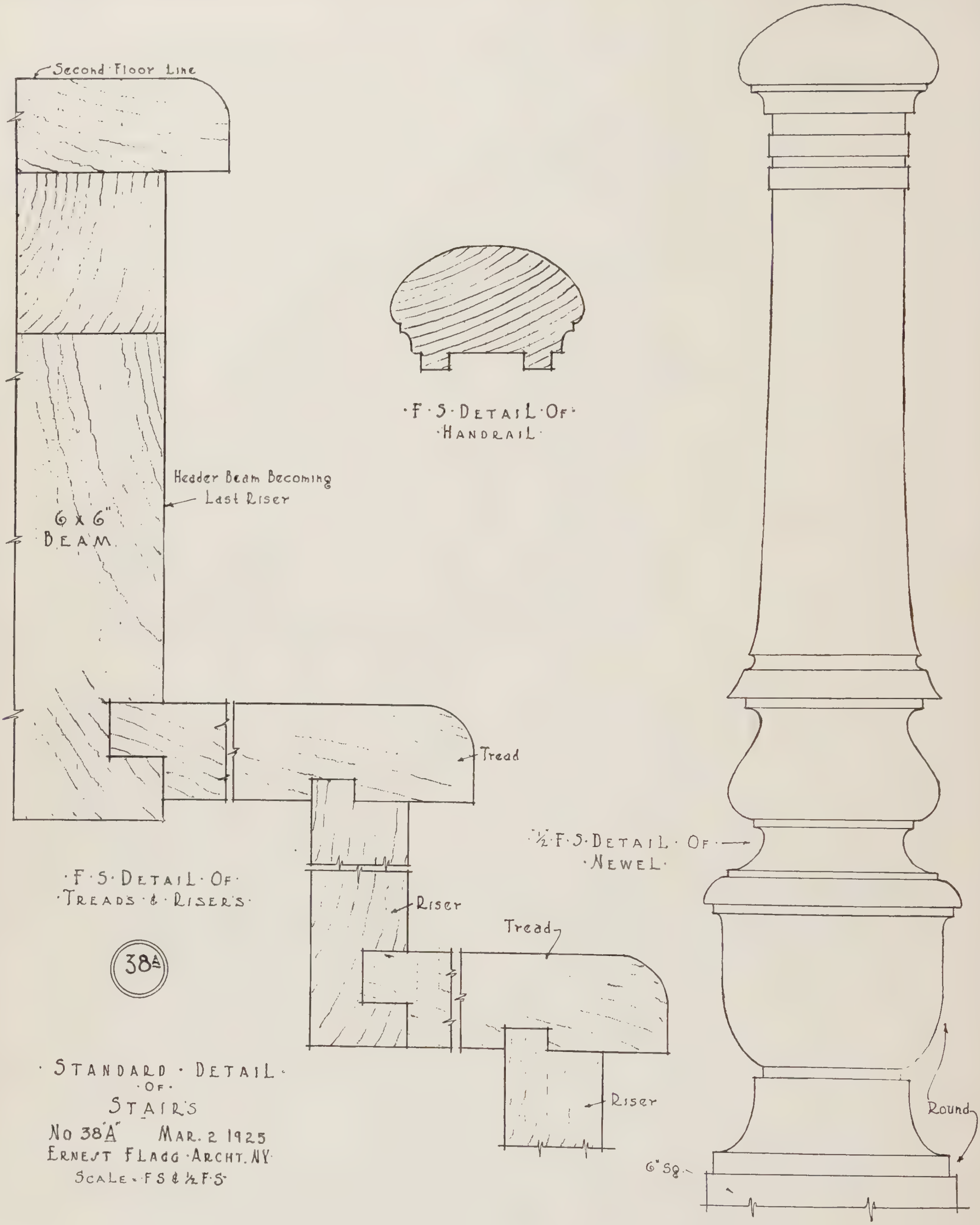


NOTE!
FOR FULL SIZE OF
NEWELS & HANDRAIL
SEE DETAIL ~ NO 38"A".

38

## STANDARD DETAIL OF STAIR

ERNEST FLAGG ARCHITECT N.Y.C.
NO 38.~SEPT 19.1924. — SCALE 1½ = 3"



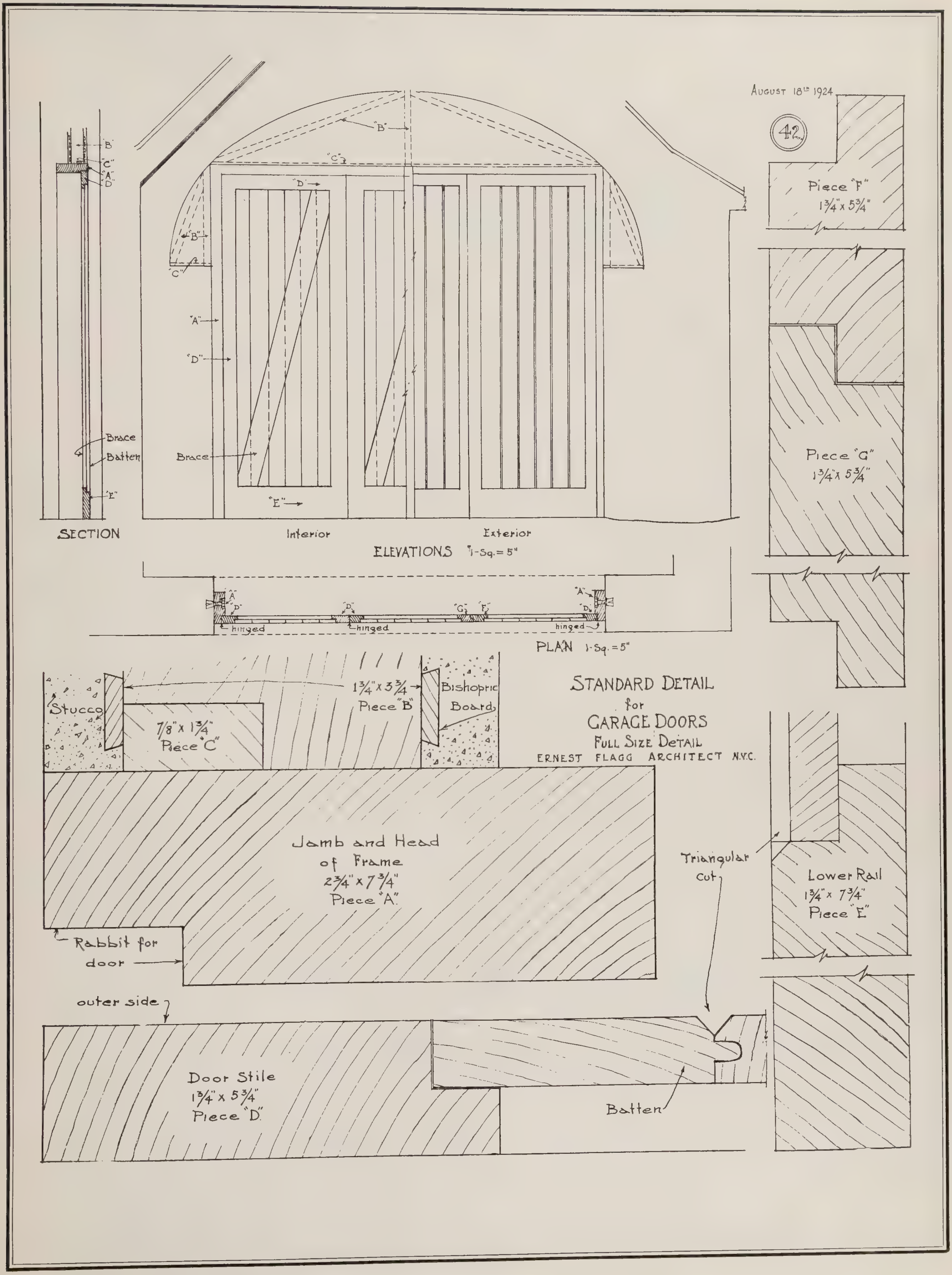
·F·S·DETAIL·OF·
·HANDRAIL·

·½·F·S·DETAIL· OF·
·NEWEL·

·F·S·DETAIL·OF·
·TREADS·&·RISERS·

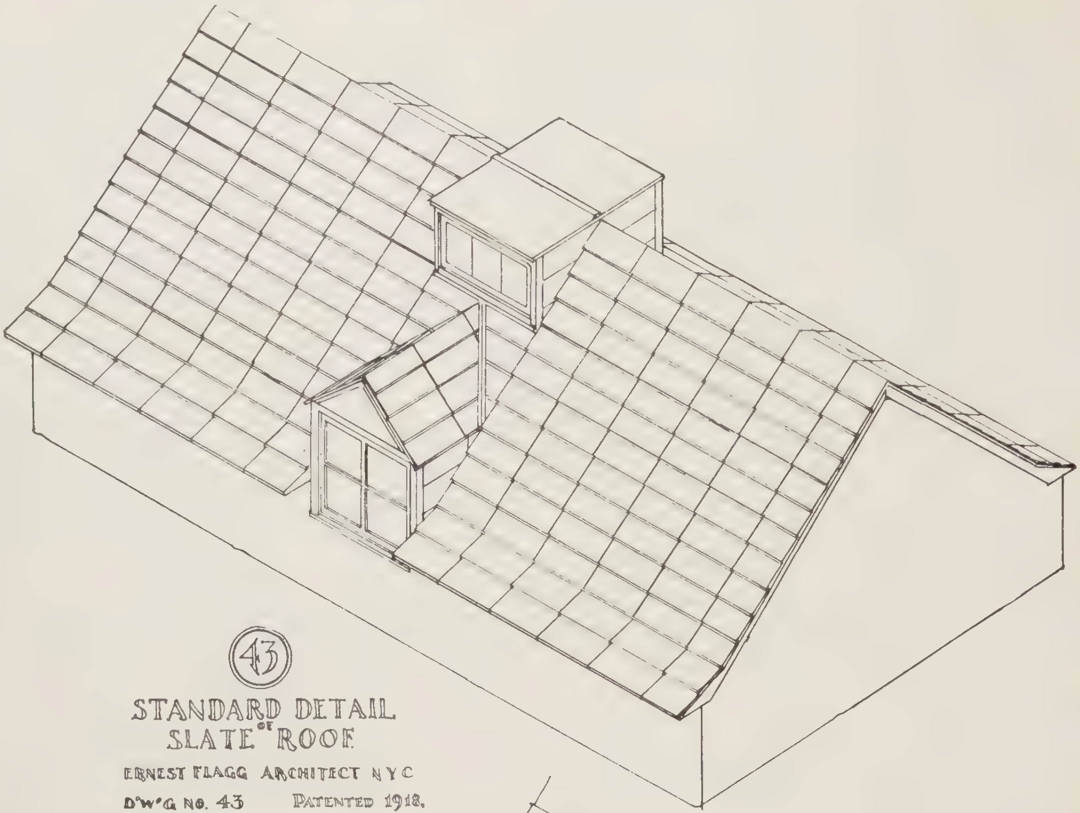
38A

·STANDARD·DETAIL·
·OF·
STAIRS
No 38"A" MAR. 2 1925
ERNEST FLAGG·ARCHT. NY.
SCALE·FS & ½ F·S·



STANDARD DETAIL
for
GARAGE DOORS
FULL SIZE DETAIL
ERNEST FLAGG ARCHITECT N.Y.C.

AUGUST 18th 1924

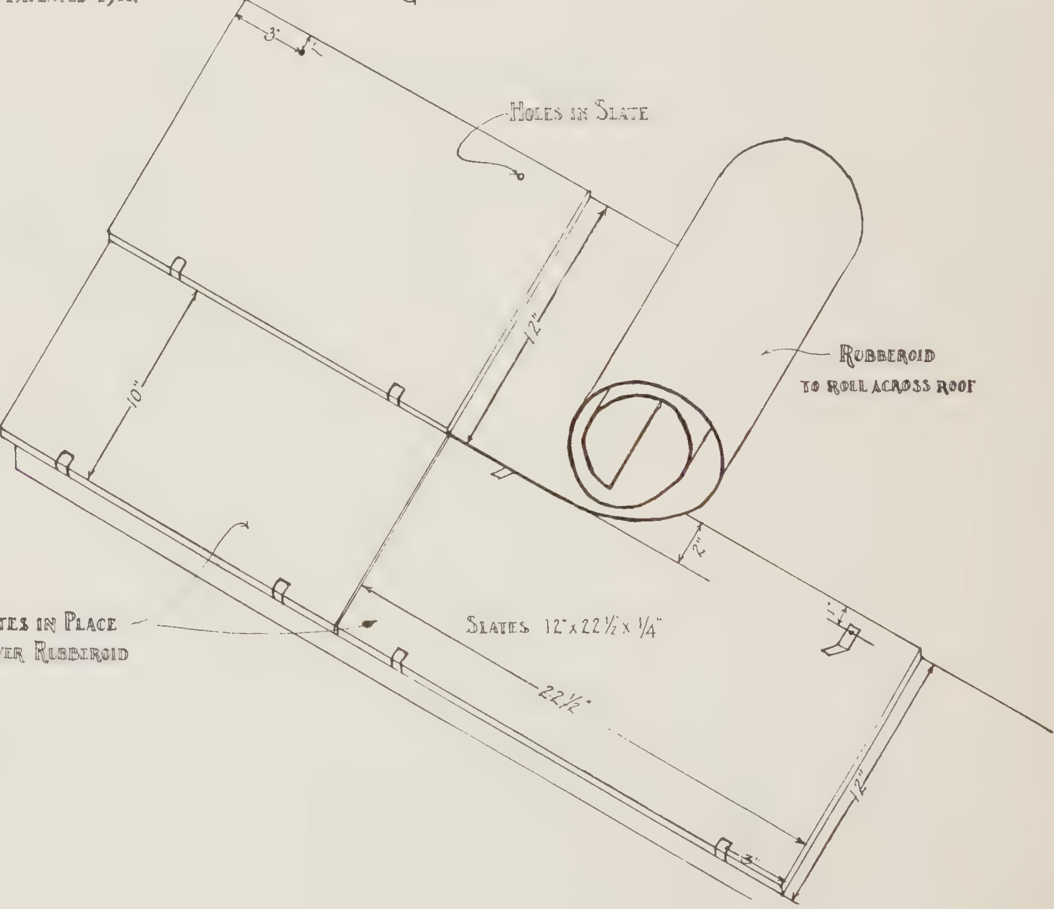


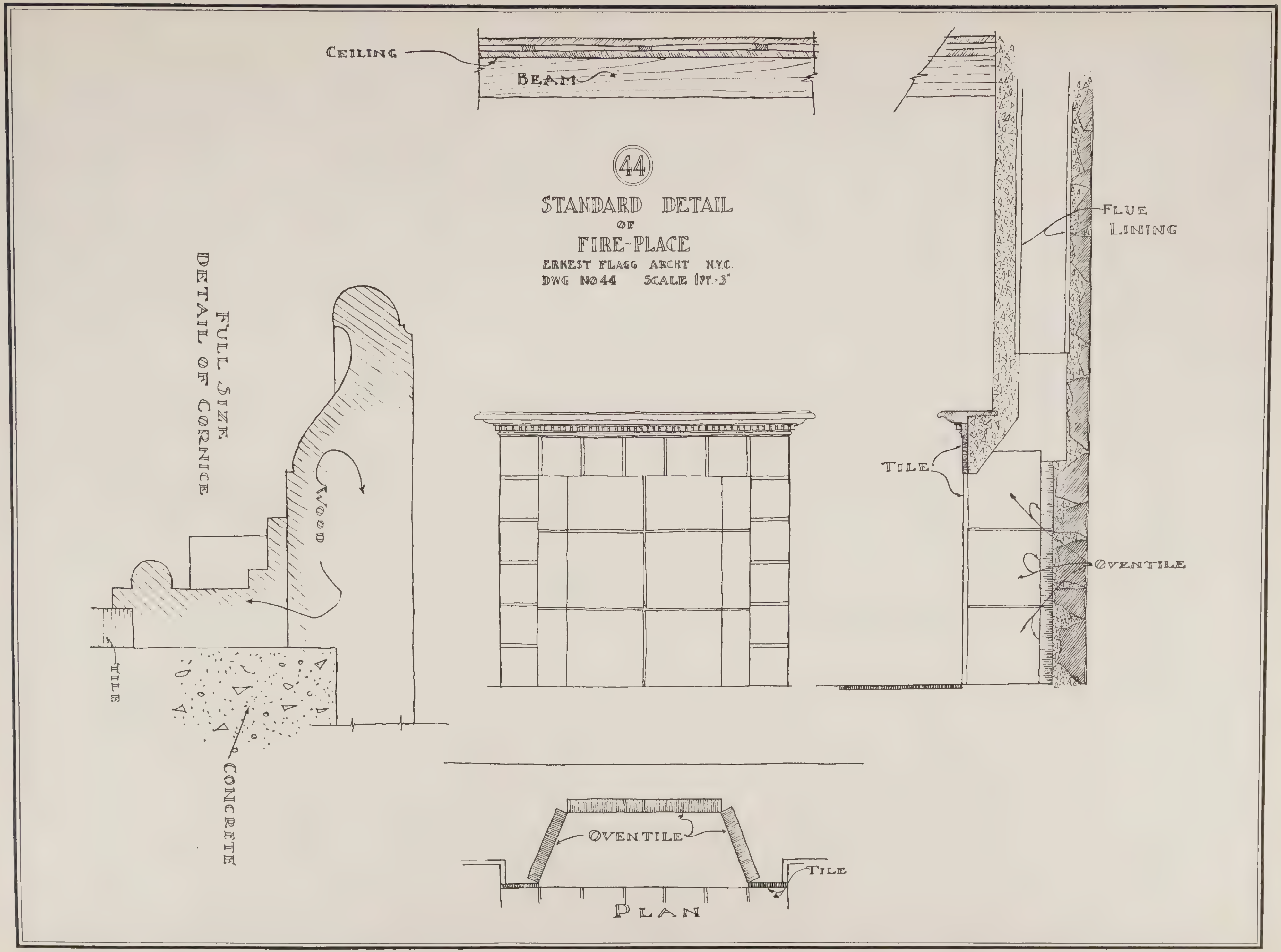
43

STANDARD DETAIL OF SLATE ROOF

ERNEST FLAGG ARCHITECT N Y C

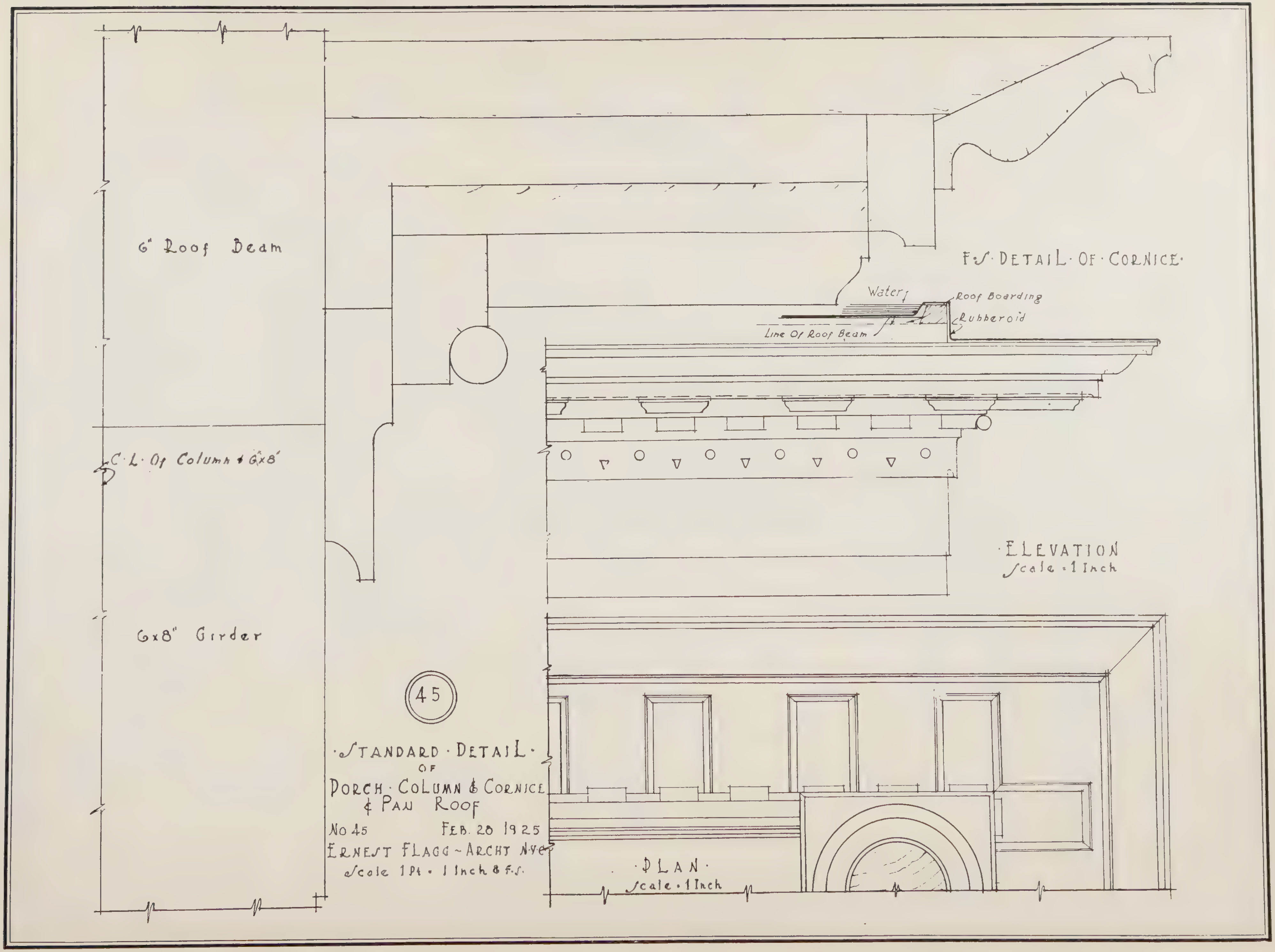
D'W'G NO. 43 PATENTED 1918.



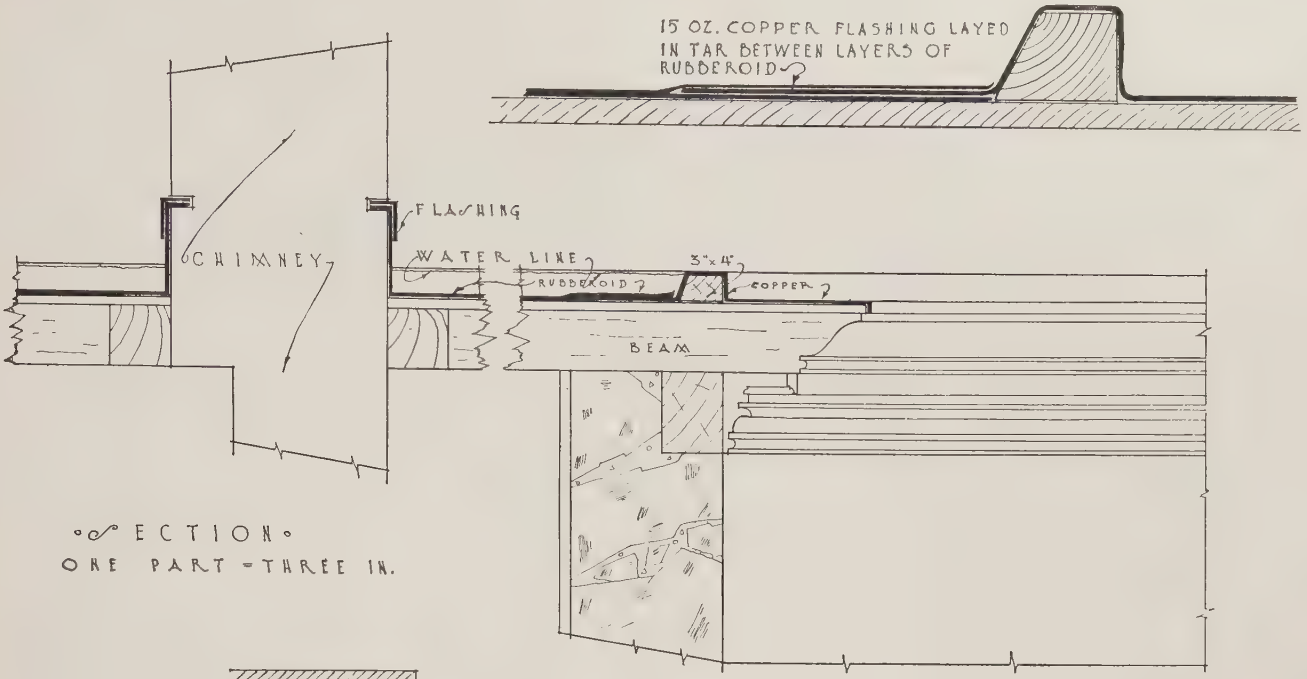


44

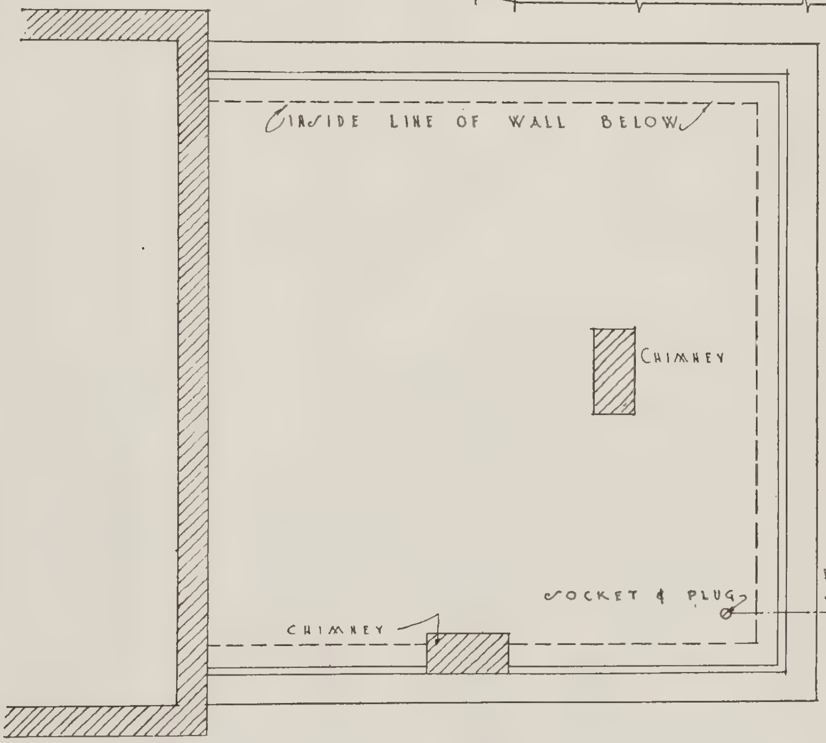
STANDARD DETAIL
OF
FIRE-PLACE
ERNEST FLAGG ARCHT N.Y.C.
DWG NO 44 SCALE 1FT.-3"



·STANDARD· DETAIL·
OF
PORCH· COLUMN & CORNICE
& PAN ROOF
No 45 FEB. 20 1925
ERNEST FLAGG ~ ARCHT N.Y.C.
Scale 1 Pt. - 1 Inch & F.S.


15 OZ. COPPER FLASHING LAYED IN TAR BETWEEN LAYERS OF RUBBEROID
FLASHING
CHIMNEY
WATER LINE
RUBBEROID
3"×4"
COPPER
BEAM

SECTION
ONE PART = THREE IN.



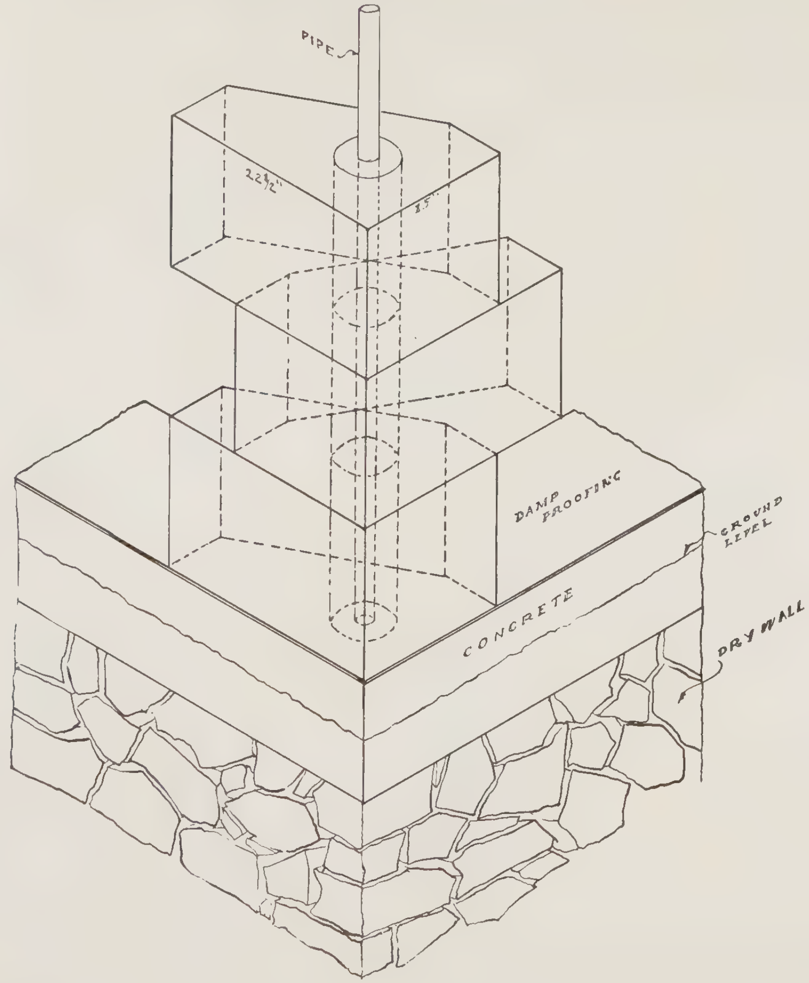
PLAN
1 PART = 15"

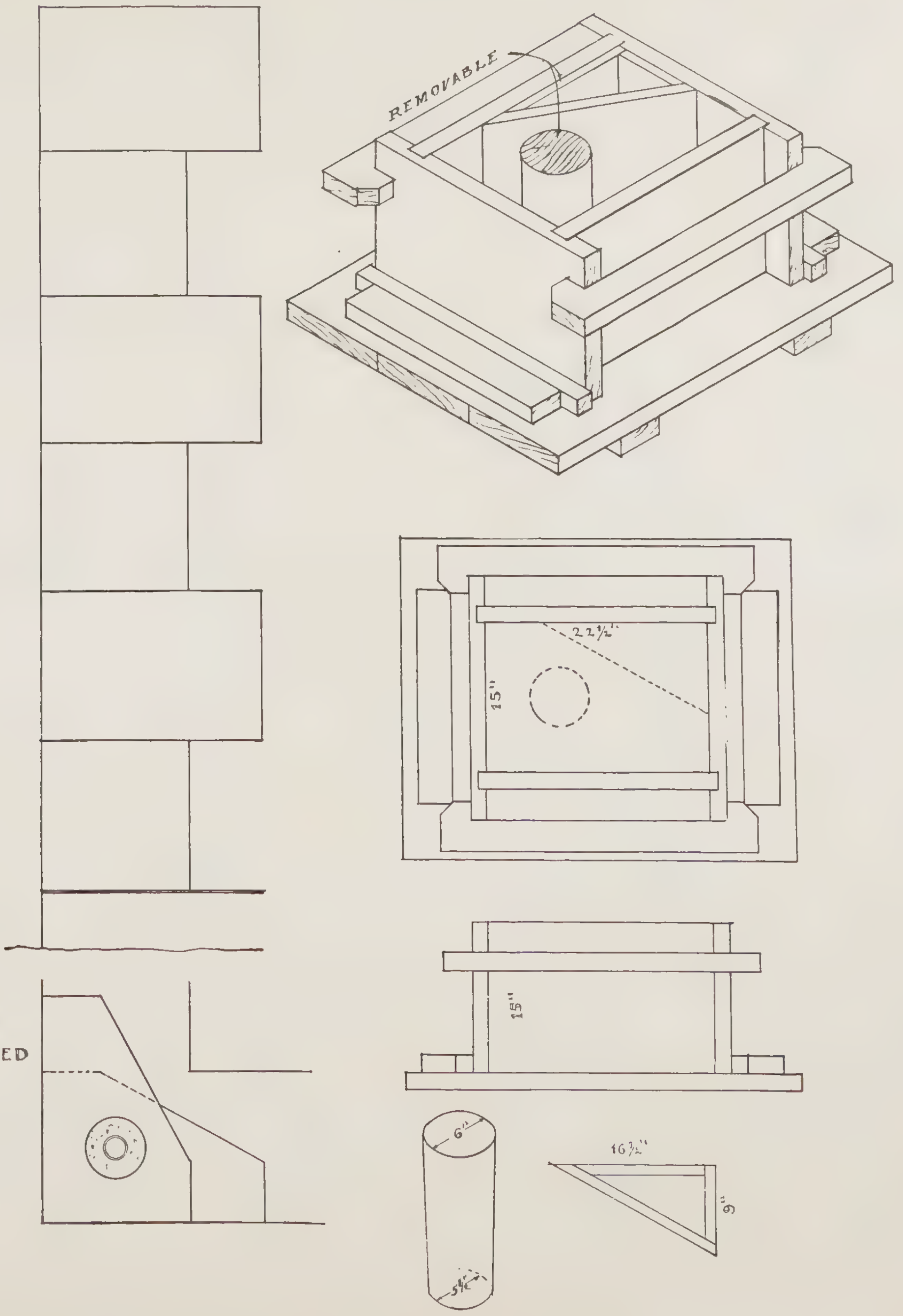
48

# STANDARD DETAIL OF PAN ROOF

DETAIL No 48
FEB 5, 1926

ERNEST FLAGG ARCHT
111 EAST 40 ST N.Y.C





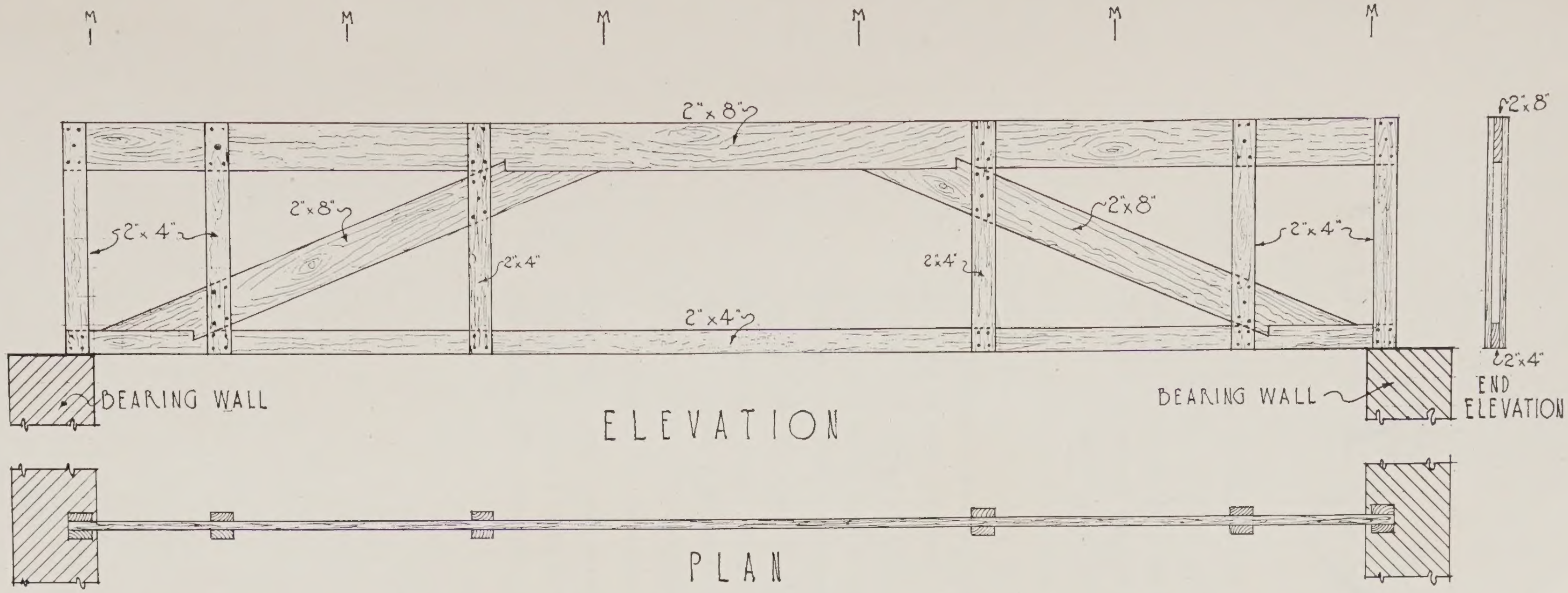
ERNEST FLAGG ~ ARCHT.
1 SQ = 3"
DRWG. Nº 50

THE CAST BLOCKS ARE STOOD UP WITHOUT MORTAR AND PLUMBED THEN A PIPE OR METAL ROD STOOD IN THE HOLES AND GROUTED WITH CONCRETE

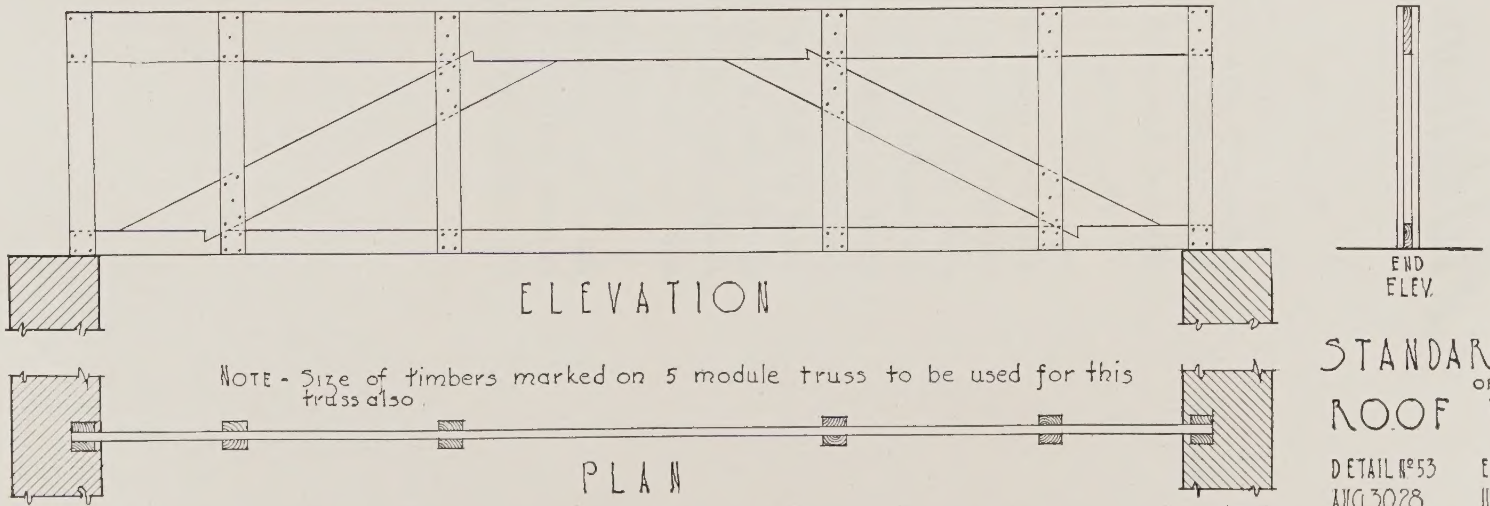
(50)

## STANDARD DETAIL of QUOINS

PATENT APPLIED FOR.



· TRUSS FOR 5 MODULE (18'-6") SPAN ·



NOTE - Size of timbers marked on 5 module truss to be used for this truss also

· TRUSS FOR 4 MODULE (15'-0") SPAN ·

53

STANDARD DETAIL OF ROOF TRUSSES

DETAIL Nº 53
AUG. 30, 28.

ERNEST FLAGG ARCHT
111 EAST 40 ST. N.Y.C.

SCALE 1 PT. = 5

# Additional New Projects

*The attention of the commercial builder is directed to the new series of projects appearing in the columns of the* LADIES' HOME JOURNAL, *especially designed to aid him in the construction of houses of all types ranging from individual, detached houses to the solid "row" types.*

*These projects embrace three distinct types of architecture which have proved unusually popular in the past. They are: Georgian Colonial, English and New England Colonial. The houses range in price from $5,000 to $8,500 each. Garages are incorporated as an integral part of the architecture of each house, in accordance with American needs and demands. There are many other innovations and conveniences. These houses not only provide the best disposition of floor space, giving the owner more commodious quarters, but economies in construction have been so carefully worked out that at the price quoted, the houses can be sold and still return a profit to the commercial builder.*

*If you have not seen these houses and are interested, you are invited to write the Architectural Editor,* LADIES' HOME JOURNAL, *Independence Square, Philadelphia, for complete particulars.*